

THE INTERNATIONAL JOURNAL OF IMAGINATIVE MODELLING AND SPECIAL EFFECTS

Sci-Fi & Fantasy MODELS



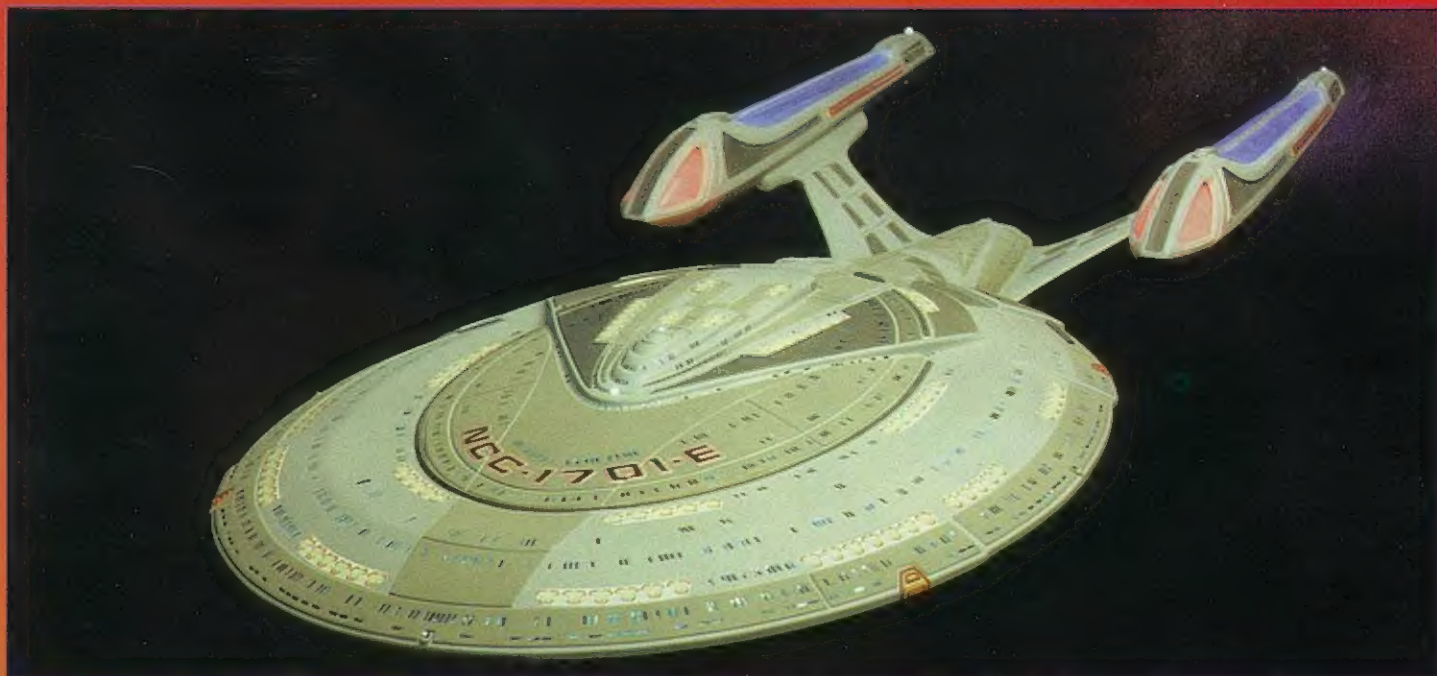
Star Trek: Insurrection
Exclusive FX Coverage

B-9 robot
Astounding 1:1 replicas

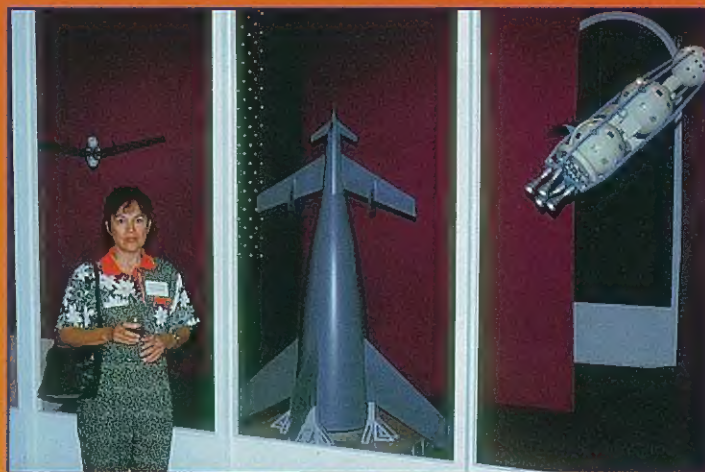
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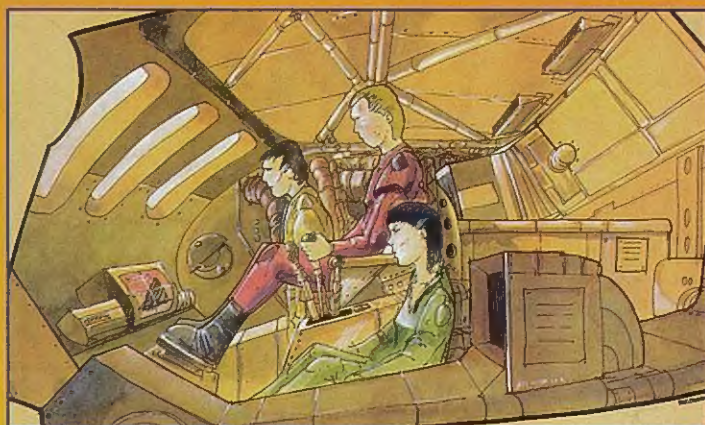
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Trevor Williams' Enterprise-E page 14.



Dave Merriman's scrapbook page 32. Shown here are shots nos. 7, 22, 29 and 32.



The lost miniatures of **Total Recall** page 40—shown here—the Loader-Dumper and interior vehicle concept art. Front cover: Interior of Holoship—Picard and Data fire phasers; Data. Visual effects supervisor Jim Rygiel (middle) and modelshop foreman Patrick Denver (right) adjust Drone; Worf swings his phaser rifle at incoming Drone. Copyrights as per main article.

From the editorial desk...

Look out for the new logo – Watch out for the *Special Collectors' Issue* –

Important news for all readers of *Sci-Fi & Fantasy Models* magazine.

A breathless hello from **SF&F** and **Effects Special** central...

Effects Special 1.1 launched in November to a very enthusiastic reception... thank you, everyone, for your support. We're hard at work on **Issue 2.1** right now for a May 12 release and the top secret contents line-up is looking very exciting.

On the **SF&F** front we have big news for you regarding the next issue of this magazine:

New logo

We're changing the way **Sci-Fi & Fantasy Models** magazine looks – from the next issue onwards **SF&F** will be badged **Sci-Fi & Fantasy Models International**, in keeping with our growing worldwide readership, and will have an exciting new cover logo and look- so keep an eye open for the new-format mag in the shops if you're not a subscriber or don't have each issue on regular order.

New concept

Issue 35 also happens to be the first of our occasional series of *Special Collectors' Issues*. What's a *Special Collectors' Issue*? Well, in addition to the regular mix of news, articles, projects and unique features you've come to expect from **SF&F**, *Special Collectors' Issues* will also feature a lengthy,

comprehensive section devoted to one specific "theme". In the case of **Issue 35** that theme will be props and miniatures from the classic '60s series of Irwin Allen (we hardly need to tell you that these were **Voyage To The Bottom Of The Sea**, **Land Of The Giants**, **The Time Tunnel** and... oh yes... **Lost In Space**).

Making this *Special Collectors' Issue* very special indeed will be exclusive archive photography of original props such as the *Spindrift*, *Jupiter II*, *Chariot* and many other props and miniatures. We've hunted down original Irwin Allen kits from *Aurora* too, and will have a full report on those. There's also a definitive article on *Lunar Models'* history of Irwin Allen kits, accompanied by photographs that will blow your mind.

Issue 35 will be packed with archive material and information, plus, as we've said, the usual mix of **SF&F** goodies (no increase in cover price either) – you won't want to miss this one, so why take the chance? Order your copy right now – demand for our first *Special Collectors' Issue* is sure to be high.

See you in six and a half weeks with *issue 35* of **Sci-Fi & Fantasy Models**... same price; new look and a *Special Collectors' Issue* section.

Visit our new-look web site at
<http://www.nextmill.demon.co.uk>
Web site created and managed by Stuart Sumpter.

Mike Reccia

Editor, **Sci-Fi & Fantasy Models** magazine.
Editor, **Effects Special** magazine.



**SPECIAL
COLLECTOR'S
ISSUE**

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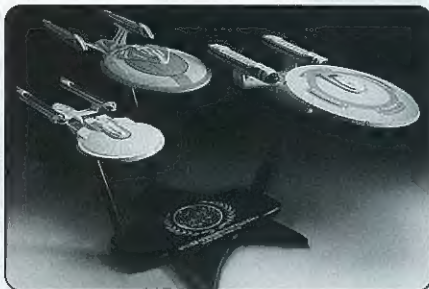
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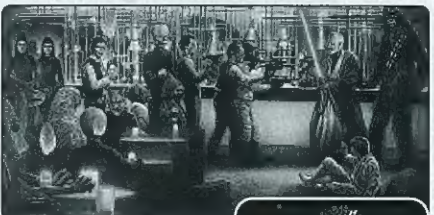
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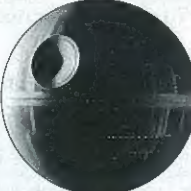
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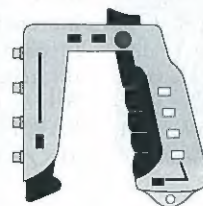
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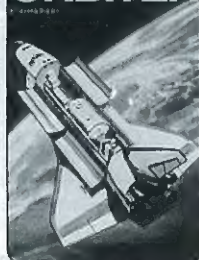
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STATE of the ART

Your guide to what's new and happening in SF&F modelling

Revell Ariane 5

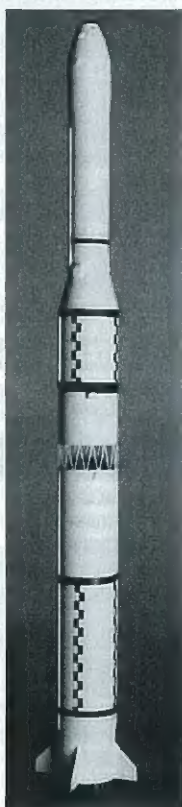
New from Revell is an impressive 1:96 scale injection kit of the Ariane 5 European launcher rocket. The model features one-piece prefabricated tank and rocket sections, two small launch platform segments, display base and colourful decals.



Chinese Launchers

Just out from factual UK space kit suppliers Magellan are two 1/144 scale Chinese launchers: the Long March 2C / 2CZ and the Long March 3.

Magellan's Long March 2C kit builds up in two versions and consists of five resin parts, etched truss and decals, retailing for £20.00 including postage and packing. The Long March 3 comprises of eight resin parts, etched truss and decals and retails at £25.00 including p&p. Magellan, 1, Breadcroft Lane, Woodlands Park, Maidenhead, Berks, SL6 3NU.



Fanderson (see Gerry Anderson Exhibition article this issue) is the official appreciation society for the series and films of Gerry Anderson. Formed in 1981, the club currently has a worldwide membership of around 1000. On joining, members receive a club badge, membership card, Gerry Anderson's personal letter of introduction to the club and a booster pack of ten exclusive UFO collector cards. Contact: Fanderson, PO Box 93, Wakefield, West Yorkshire, WF1 1XJ (enclose sae or IRCs.). Internet: www.kikgraphics.demon.co.uk/fanderson.html



Conan

Now available from Terran Trader is a Conan resin in kit form priced £50.00 plus p&p, or as a bronze-painted display piece at £80.00 plus p&p. A further new release is a resin Lord Of Darkness kit with wooden staff and white metal serpent in 1/6 scale at £50.00 plus p&p. Finally, Terran Trader have announced a 1:1 scale First Contact Phaser Rifle kit with retractable front stock and extendible stock, limited to 75 copies only and available February at £72.00 (kit form) or £155 (made up) plus £5.00 p&p UK. Kits available from: Terran Trader, 18, Churton Avenue, Oxton, Birkenhead, Wirral, L43 2NG. Tel: 0151 652 9369. Fax: 0151 652 936910 and Comet Miniatures.



Since 1988 collector and archivist Harry Harris has gathered together a large number of items from the Aliens movie saga, specialising in props from the first sequel, Aliens. His collection is now available to view on the World Wide Web. Among items featured is a full set of Colonial Marine armour plus other costumes worn by characters such as Bishop, Drake and Lieutenant Gorman. There is also a large section detailing Harry's involvement with the Alien War London experience. The site includes detailed information on each item wherever possible and features over two hundred genuinely never seen before photographs from Harry's personal archive. Visit the Aliens archive site at: www.encom.demon.co.uk

Aliens Fan Club



November 1998

Facehugger is the quarterly A5 newsletter of the Aliens Fan Club, featuring news, rumours, articles, merchandise reviews, collector information, a free pen-pals service, etc. Details from: The Aliens Fan Club, 68 Trevillars Park, Liskeard, Cornwall, PL14 4EQ (send an sae).

Comet News

Polar Lights 1999

Polar Lights' kit line-up for 1999 includes a number of genre titles. Available by the time you read this should be the *Bates mansion* from *Psycho*, *Godzilla* and the *Wolfman*. A *Lost In Space* robot with Dr. Smith follows in May and a *James Bond 007* figure, *Odd Job Goldfinger* figure and *Three Stooges Larry* in June. *Moe* from the *Three Stooges* will be issued in July, with *Curly* completing the trio in August. A *Skull Customising Monster Kit* (skull, lizard and bat) and a *Mad Dog Customising Monster Kit* (Mad Dog, Vulture, Bat) should also be available around now.

Polar Lights at Comet

Comet will have *Polar Lights'* *Green Hornet Black Beauty* kit (£20.00 plus £3.00 p&p); *Bates Motel* kit (£26.00 plus £3.00 p&p); *King Kong Thronester* (£25.00 plus £3.00 p&p) and *Evel Kneivel Stunt Cycle* (£30.00 plus £3.00 p&p) in stock by Feb 4.

AMT Phantom Menace kits

The *Phantom Menace* initial kit line-up from AMT/Ertl is as follows:

A *Snapfast* single seater *Naboo Starfighter* (£14.99), *Snapfast Federation Starfighter* (£14.99) and *Anakin's Pod Racer* (£19.99) in April (US); a *Federation Tank* (£19.99) in August and a *Ground Battle Action Scene* in September. The earliest these kits are expected to arrive in the UK is June, with a diecast *Naboo Starfighter* also set for release the same month at £24.99.

New catalogue

Comet's new catalogue is now available for £2.00 UK plus s&c with 38p in stamps on the envelope (postal orders or stamps only – not cheques; or \$5 USA (in bills); £5.00 Australia, New Zealand, Asia. Available free of charge to Japanese customers.

Marixan Shado mobile

Marixan's new 20" long *Shado mobile* kit (£249.50) features tracks cast from original *Tiger Joe* tank toy tracks (used to create the tracks on the studio miniatures). These are resin pieces which can be pinned to form fully operative tracks should modellers wish to install radio control.

AB new releases

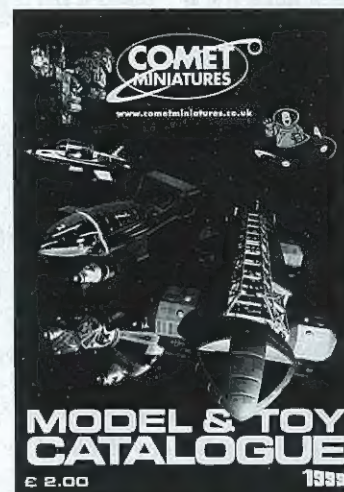
A-B's pod conversion kit for their 22" *Eagle* will be available late March. March should also see the release of the 20" A-B *Hawk spacecraft* (in scale with the *Eagle* kit). A four foot *Fireball XL5* kit is scheduled from A-B in April/May – price TBA. Comet advises early ordering of the above items due to the level of success enjoyed by the *Eagle* kit. Following the demise of *SHED Models*, certain of that company's kits are to be reworked and rereleased. A-B *Models* are to rework *Shed's* ex-*Kitmaster Fireball XL5* for reissue shortly. Interested modellers should ring Comet for full details.

Masadeya clearance

Comet's stock of *Masadeya* tinplate robots are currently being offered at 55% off previous prices. Ring Comet for details.

Imai TB resins

Imai are to issue a number of collectable resin *Thunderbirds* items including *TB1* and *TB3* pilots and the *Tracy family*. Full details in Comet's next ad.



Movie Enterprise

AMT/Ertl have issued a limited rerelease of their *Star Trek Six Movie Enterprise* at £16.50 and *Generations Enterprise-D* at £18.00 (p&p £3.00 per kit at Comet).

Website enquiries

Tony at Comet tells us that enquiries to Comet's website www.cometminiatures.co.uk will only be answered when accompanied with an order.

Amerang Ertl Distribution

The Ertl Company are pleased to announce that Amerang are the sole UK distributors for their AMT and Ertl model kit ranges. New products for 1999 will include *Star Wars Episode 1*, *Star Trek* and the re-introduction of the *Ertl* aircraft models.

Stop Press: Bandai UK have just released four further action figures in their *Star Trek* range: *Kirk* and *Spock* in thirties clothing from original series episode *City On The Edge of Forever*; a *Borg Queen* from *First Contact*; and *Seven of Nine* as a semi-Borg from *Scorpion II*. All are excellent – go get 'em...

B5—River of Souls

Released February 22 by Warner Home Video is *Babylon 5: River of Souls*, the third feature based on the B5 TV series. In *River Of Souls* archaeologist Robert Bryson (Ian McShane) steals an artefact containing one billion souls belonging to an ancient civilisation in the hope of unlocking the secrets of eternal life. When he brings his discovery to Garibaldi on *Babylon 5*, he's followed by the alien *Soul Hunters* (led by Martin Sheen), who want their property back. When the souls are accidentally released into the station's power supply they take form. Free, they attempt to exact revenge on the *Soul Hunters*. *Capt Lohley* faces her toughest challenge yet when she is forced to carry out negotiations with the *Ralgan* souls to prevent them destroying *Babylon 5*. RRP: £14.99.



FX News Tusker next up from PDI

On the heels of box office success *Antz*, which has grossed \$125 million worldwide as of Dec 2, *Pacific Data Images (PDI)* and *DreamWorks* have announced that their next collaboration will be an epic adventure entitled *Tusker*. Tim Johnson and Brad Lewis, director and producer of *Antz* respectively, will team to co-direct the computer animated feature. *Tusker* marks the third project for PDI and *DreamWorks*, following *Shrek* which is currently in production. Already in production, *Tusker* follows a herd of elephants on a perilous trek across Southeast Asia. In their travels they encounter a wide variety of dangers, including a group of marauding poachers who the elephants must elude if they are to complete their journey. PDI has a co-production pact with *DreamWorks* to create original, computer-animated feature films. Last year *The Academy of Motion Picture Arts and Sciences* recognised PDI with a Technical Achievement Award for the concept and architecture of the studio's proprietary animation system. Established in 1980, PDI is located in Northern California and employs nearly 300 people. For more information, visit the PDI website at www.pdi.com

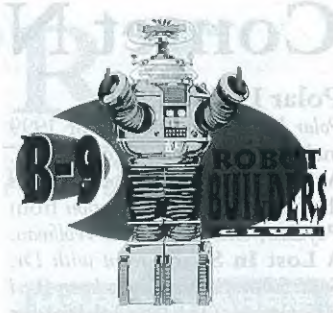
Trendmasters J2

After several delays, *Trendmasters* finally released their *Jupiter 2* from the *Lost in Space* TV series during the last week of November. The 11 inch diameter *Jupiter 2* is, for the most part, an excellent replica. However, it falls a bit short with respect to its electronic sound and light effects. Specifically, the box indicates 'four authentic lights and sounds' when there are only three; the lights are red instead of white, and there really aren't enough lights (only four) in the antigravity propulsion ring. No matter, it seems to be very popular, having sold out from the *Trendmasters* Internet 'company store' at <http://www.trendmasters.com> within a few days of its release.

M. Frattasio.

"Will Robinson, my scanners are picking up several full-scale replicas... Danger... DANGER..."

Dewey Howard of the *B-9 Robot Builders Club* in conversation with Mike Reccia



Dewey Howard is living proof that, with a little ambition, seemingly far-fetched ideas can be translated into solid reality. With only modest modelling knowledge Dewey decided he would set about constructing a full-size replica of his favourite character from the sixties TV series *Lost In Space* – the robot. His nine-month scratchbuilding marathon led him to set up a website specifically catering for *Lost In Space* robot modelers. Less than a year since its inception, that site now boasts over one hundred and eighty members worldwide. We asked Dewey to explain why the robot holds such a fascination for him, and to recount just how he went about building six foot, four inches of 1:1 scale replica. In this article other members of Dewey's B-9 Robot Builders Club also detail their work and their reasons for scratchbuilding what have to be some of the largest replica props ever created...

SF&F: Dewey, what can you tell us about the original television series robot? Who designed it... what was it made from... does the suit still exist?

Dewey: The character of the robot was actually added to the series after the original pilot had been shot. CBS felt that the show needed two additional characters to add some depth to the storyline, so the villainous Dr. Zachary Smith and the robot were added. The original plan was to suspend the robot from overhead cables and only shoot it from the waist up. Later that idea was scrapped and it was decided that an actual working costume would be more suitable. Robert Kinoshita was hired for the task of designing the robot. Kinoshita has already been well known for his infamous *Robby The Robot* which was featured in the movie *Forbidden Planet* in 1956. The LIS robot was constructed mainly of fiberglass, plastics, rubber, and wood. He stood about six feet, four inches tall and weighed in at about two hundred pounds.

Bob May was hired to be the actor inside the robot costume, provided that he could fit into the nearly completed costume. He was, of course, able to squeeze into the confined interior, and the rest is history. Bob was the only actor to ever portray the robot character for the show's entire three year run. Because of his talented method for "working

the suit" he brought our favorite character to life and gave him a personality.

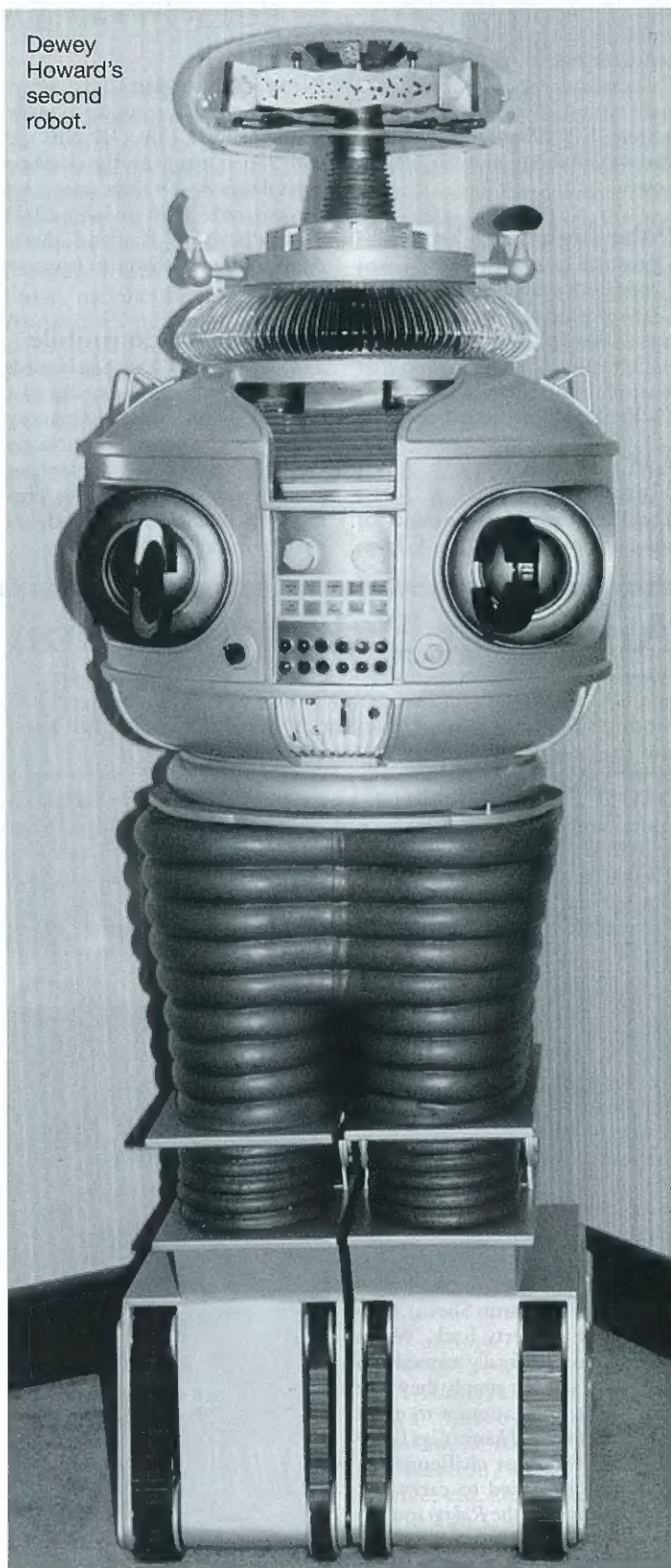
After the series ended the robot costume ended up in storage at Fox until 1979, when it was leased out to a short-lived Saturday morning kids' show called *Mystery Island*. The costume was altered considerably for the show to the point where it barely resembled our beloved robot. After that show was canceled, the robot ended up in storage again for years. It was even rumored that Michael Jackson was once interested in buying him, but when he saw the condition it was in (from the *Mystery Island* revisions) he decided against it.

The robot was eventually rescued by Fox executive and long time fan Kevin Burns. Kevin was able to get the robot restored to its original condition and to replace many of the missing parts. The totally restored robot made its debut in public for the first time in 1990 for the 25th anniversary for the series in Boston.

SF&F: What, then, made you decide to make a full-size version of your own and how did you go about it? What had you built – model-wise – before taking on this massive project?

Dewey: *Lost In Space* always had been one of my favorite sci-fi shows and the robot, in my eyes, was the hero of the show. One day, while browsing

Dewey Howard's second robot.



Why I wanted to make the *Lost in Space* Robot...

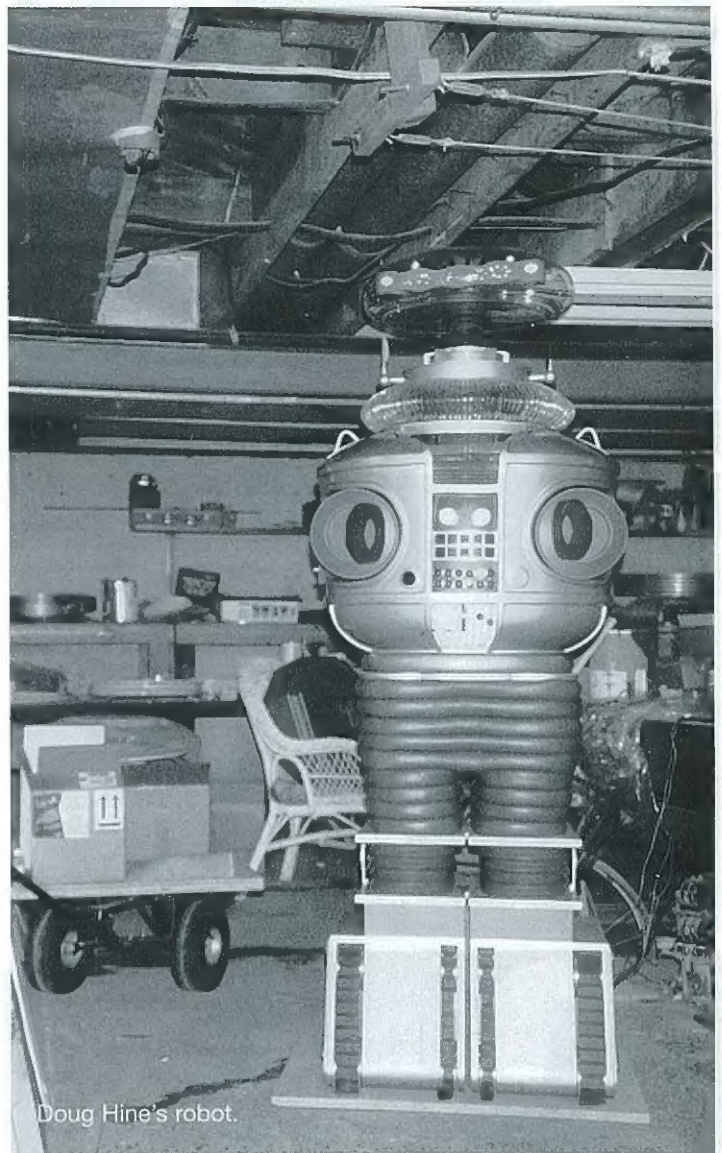
Well, we have to go back a few years to about 1974 or '75. I was young – very young – and for Christmas received from my mother and grandfather a *Lost in Space* robot (Boy, if I still had that thing!!). It was, of course, the best gift ever for a fan of the show – even if I *was* watching reruns, the series was new to me. The toy was great at the time because I was just a kid, but as time passed I became more and more interested in the idea of the family (my mother, grandfather, and myself) having our own robot. As the years passed I became an even bigger fan of the show, finding out all I could about the robot, and not knowing that this would lead to a mild future in electronics. I even ran to the store to buy the last *Starlog* mag for its robot issue!

The idea began to take a hold of me, so I went to the one person I knew could help; my grandfather. He had been a father to me; in fact the only father figure I'd known. I came to him with the idea, and at first he didn't think I was serious about it, but, as I was persistent, he finally said, "OK, let's do it." I of course asked where we would get the parts from. It wasn't like we had a *Lost in Space* do it yourself store down the street. We had to be creative. Old TV sets, junk yards – these were our kits. He brought home an old fan and some balsa wood and I asked what they could be used for – they didn't even look metallic. He took the blade protector off the fan and, with time, patience and some melted plastic, we made the robot's collar! It looked great considering what it was. Some old plastic laundry basket plus balsa wood made a nice torso, with dryer hoses for arms. The bubble was, as I recall, a plastic fish

bowl we had around the house. The feet we made from plywood and the wheels from some motorized thing we found in the junkyard. We only had two things standing in our way. One – the proper support for the legs (since they were nothing more than heat duct insulation) and, two, a strong enough power supply that would last! The project took more time than I expected. By now it was 1978 – almost '79. Finally we got a good support for the legs and took it for a test run. *Wonderful. Fantastic.* We were almost done. Still, we needed a power supply other than the wall socket. I asked about a car or motor cycle battery. My Grandpa thought it was a good idea, and that maybe we'd finish it for Christmas! I couldn't wait. Soon, however, my grandfather fell ill and work had to stop. On December 27, 1978, my grandfather, James F. Walker, died. I did not finish the robot. I couldn't. At the time it didn't seem fair to finish it without him. We had started the project together and that's how I wanted to finish it. My mother and I packed away the parts in the attic or basement. Unfortunately most of the parts were damaged or lost during the move to a new home. Only the arms remain.

Now I'm much older, but still a fan of the show. With all the publicity for the new movie fans are coming out of the walls! I have come to a final and much needed healing – to pick up where my grandfather and I left off. I am going to build the robot. I have to. So, if any of you are thinking of it, *do it*. I would be glad to help, or to get all the help I can on my own project. All I know is I am more determined than ever.

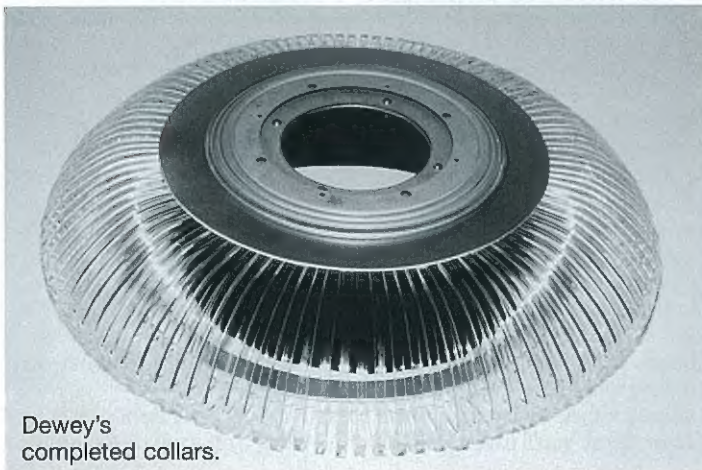
Christopher Winters, robot maker.
B-9 Robot Builders Club.



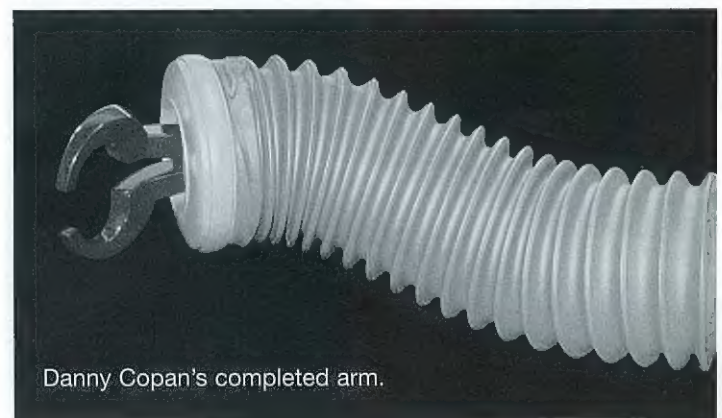
Doug Hine's robot.

through the classified ads in *Toy Shop Magazine*, I came across an ad for a 'full scale *Lost in Space* robot head.' Now there was no way I was about to pass that one up without at least a 'phone call. I excitedly called and a gentleman by the name of Merle Goodall answered and explained that he was having manufactured the plastic bubble head for a full scale *Lost in Space* robot. I found out that this was just the bubble and not the interior, which somewhat

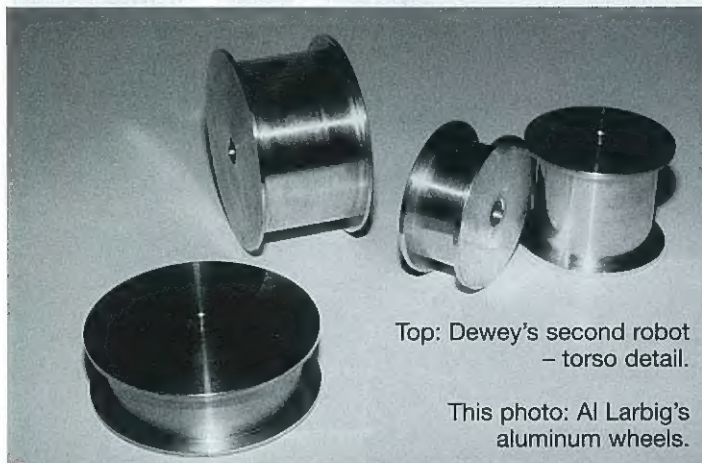
disappointed me. After a lengthy conversation, Merle explained that this was the most difficult part to duplicate for a full scale robot project and the other required parts I could make myself. My modeling skills up to this point consisted of a few model car kits I made back in grade school. This was way over my head! I'm a fairly determined person, so after a lot of thought I figured *why not, I'll give it a try*. So, in nine long months, I had to teach myself everything there



Dewey's completed collars.

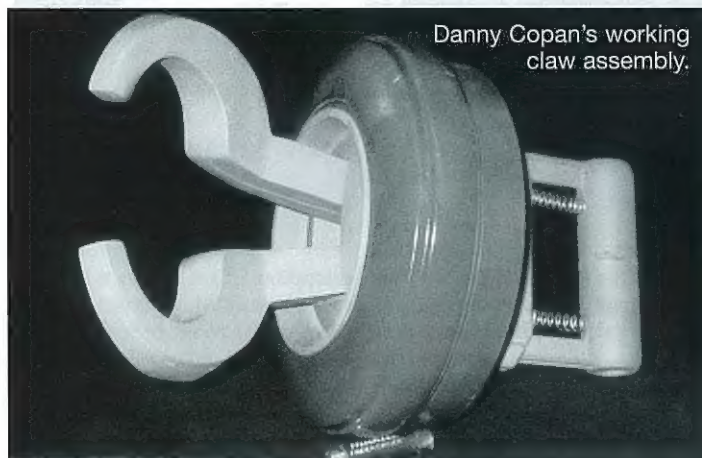


Danny Copan's completed arm.



Top: Dewey's second robot
— torso detail.

This photo: Al Larbig's
aluminum wheels.



Danny Copan's working
claw assembly.

is to know about fiberglass, rubber, plastics, electronics, and mold making. Back in 1993 there were very few resources available to research such a huge project. My basic plans came from a few videos of the show, several photos of the robot, and my sixteen inch tall *Masudaya B-9 robot*.

I started with a wooden frame for the torso, to which I attached sheets of styrene plastic and then on top of the styrene went the fiberglass. I had never worked with fiberglass before, so the thickness ended up being about half an inch, which I later found to be much thicker than was needed. The "brain" and the radar section were also made out of styrene plastic. For the collar section I heat formed acrylic rods and then shaped them in a wooden form I had made.

The tread sections were made from plywood without any blueprints (and, of course, I was wrong on the dimensions). The treads themselves were created from strips of neoprene rubber that were glued together. The wheels were simply cut wooden circles. For the legs I used foam pipe insulation that was coated with latex rubber. The wiring also proved to be quite a challenge. With no experience in electronics — I didn't know the difference between an amp and a volt — I had to learn quickly. The entire project took nine months to complete.

SF&F: How did you discover you were not alone in your love of the *robot*, and how did you link up with the other guys on your web site who have made their own 1:1 scale replicas?

Frank T's Robot. Last time, as you recall...

Who knew that those words would change my life? Like most *B9 builders*, I grew up in the '60s watching *Lost in Space*. While the show was always enjoyable to watch, it was the hardware that really intrigued me. The *Jupiter 2*, *Chariot*, *Laser Guns*, *Space Pod* and all those winky, blinky lights on the ship always got my creative juices flowing. My *Jupiter 2*s were created with shoe boxes and masking tape, as were my *Laser Guns* and *Space Pod*. But there was really one piece of equipment that always fascinated me the most. The *robot*. Being just seven at the time, I always wondered if he was real or imaginary. I even wrote a letter to CBS, and then *WNEW channel 5* in New York when the series moved to syndication, to ask for photos or any kind of information on the *B9*. That's when this quest began. For thirty years I had wondered about that *robot*. I built my share of wood and cardboard *robots* during my youth, but none could ever compare to good old *B9*.

Flash forward thirty years. Ironically it was October 16th, 1997,

when all of this madness really began to kick in. *Lost in Space* was soon to be a motion picture, the *Sci-Fi channel* was holding *Lost In Space* marathons to commemorate its anniversary. *Lost In Space* specials were popping up everywhere and, suddenly, like magic, it was cool to be a *Lost in Space* fan. Thoughts of building a *B9* were starting up again. But where to find information? Enter cyberspace. I immediately started to scour the net for anything on *Lost in Space* and the *robot*. It wasn't until about December when I found "Dewey's Latest Robot" page. Cool! I e-mailed Dewey, and hence started the journey. For some reason I started from the top down instead of the bottom up as most *B9 builders* have. Dewey helped me with the brain, bubble lifter, radar and collar. I got the bubble from *Planet Plastics*. I assembled the entire head section in about a month. You have to improvise and make a connecting plate to connect the lower portion of the bubble plate to the bubble lifter. If you look at pictures real close, you'll see it dead center on the lower bubble plate. It's black and appears to have four screws in it. Your best source for these kinds of dilemmas: *Home Depot*. You'll have a field day

in that store. *Trust me*. Every time you see something cool, you'll begin thinking "I wonder if I could use this for..." It was around this time that Dewey told me there was a source for torsos. Once he told me about how authentic it was, I had to have it. When it arrived, it was a happy day in New Jersey. Of course, as I looked at it I thought, "How the hell am I going to cut out the voice box and light holes?" The ultimate model kit continued to give lessons in creativity. Anyway, with the help of my dad (he's been in this for as long as I have, helping me build things when I was young) the cutting and drilling went fairly well. I also ordered all the light fixtures, lens caps, bulbs, neon FX generator and sound system. I'm using a *Sony Mini Disk* player for my playback. I've sampled lots of *robot* lines from the TV show (remember, you can't have music in the background when he's speaking!) using my PC, so it was easy to make a disk. You should have been here the night I hooked up the neon to the sound system and put it all in the torso! It was another happy night in NJ.

This project turned out to be more work than I anticipated, but the thought of fulfilling a thirty year old dream became too overwhelming. It's partly my fault. I was so blinded by the vision of a completed *B9 robot* but, fortunately, several trips to *Home Depot* usually solved the daily dilemma, and made all the parts fit in harmony. I had to do research into every facet of this project. I had to study molds and fiberglass to be able to work on the torso and leg sections. Electronics books were needed to complete the inside part of my mechanical friend, and a refresher course in painting was a sure bet. I'm single and live alone, which probably has made this adventure easier. I've heard some of the "disgruntled wife" stories, so I'm kind of lucky in that respect. Let me tell you something, folks, this is one hell of a project, don't let anyone kid you. Be prepared to spend some dough, to have a few sleepless nights and, without a doubt, to do some of the most creative thinking of your lives. But you know something... It's worth it! I still can't believe he's here in my house.

Frank T.

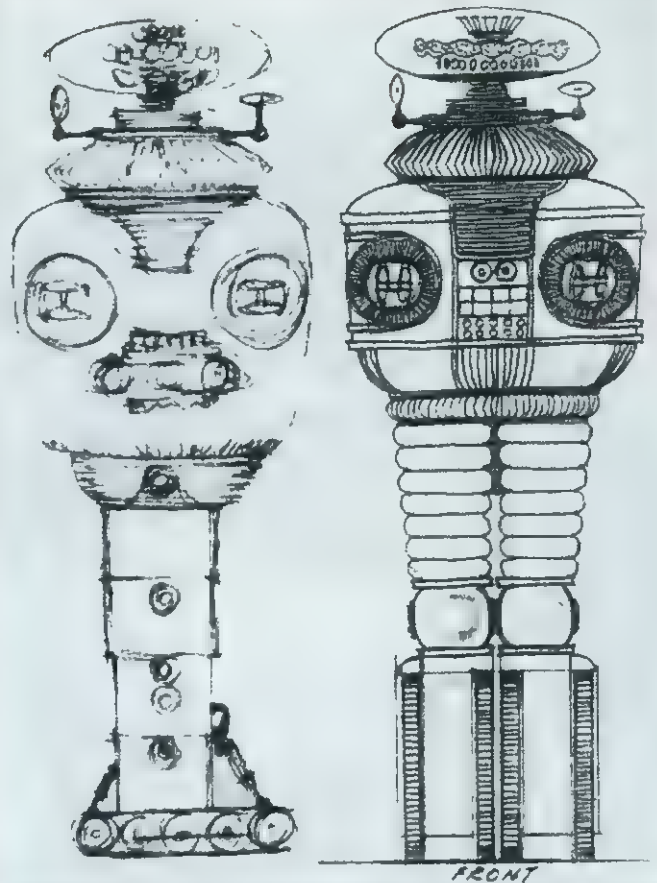
Budget Robot

The two television shows I remember the most from my youth are **Batman** and **Lost In Space**. My short attention span lengthened considerably every time their ingenious props appeared on the screen. Even though the shows were very "campy", the many crime fighting and space exploring gadgets always fascinated me. *Will Robinson's* companion, the *B-9 robot*, is a special part of my remembrance. It wasn't until many years later that I allowed myself to face the reality that the **Lost In Space** robot was actually a costume. Here I am now, much later, realizing one of the many projects that has constantly been in and out of the planning stages; building the **Lost In Space** robot. The project has proved to be especially challenging in that the resources are limited. There are only a few very helpful folks out there that have completed the same project. I have restored classic cars, jukeboxes, soda machines and gas pumps, but there was

a lot of literature and businesses that made those projects relatively simple. The robot is a constant challenge since everything is being engineered on the spot.

My version of the "bubble headed booby" will be remote controlled. I plan for the finished robot to be able to move his arms, bubble, waist, radar and sensors, and to talk and roll around. So far I have been able to make everything work to my satisfaction without spending a small fortune. My goal is to build the replica with cost in mind but without sacrificing a lot of quality. Most items are made of wood and plastic with a few pieces of metal here and there. The motors were purchased as surplus units and appear to be working fine. I am really looking forward to seeing the finished product.

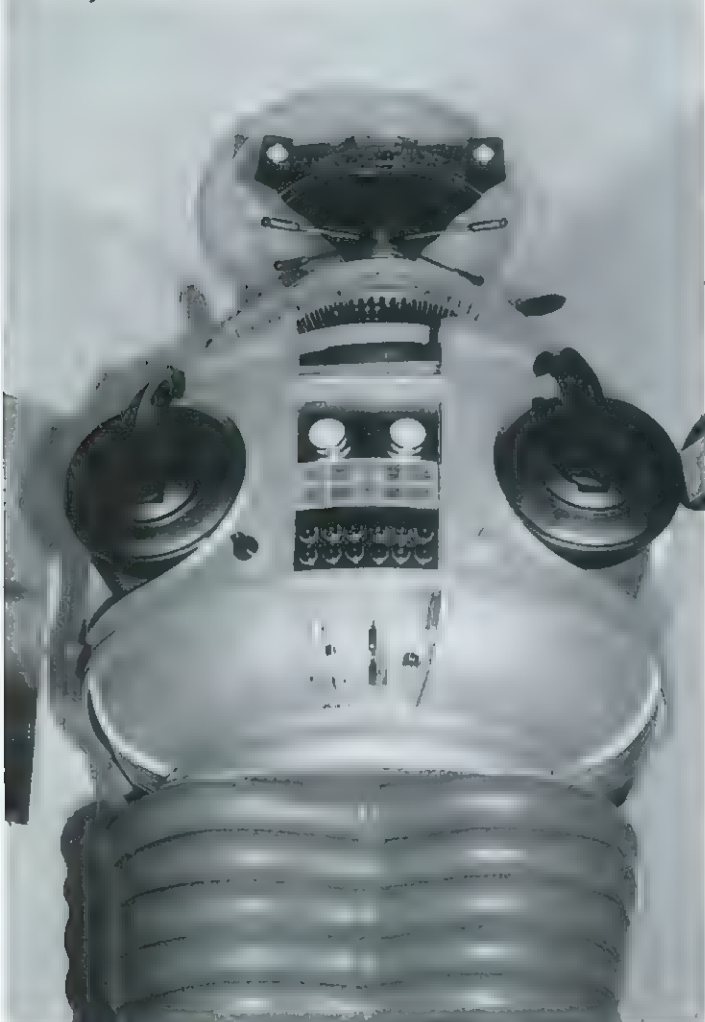
Always Lost (In Space),
Patrick Stanley,
B-9 Robot Builders Club.



Top: Bob Kinoshita's original designs for the robot.
Above: Frank Terribile's robot (Frank T.).
Right: Patrick Stanley.



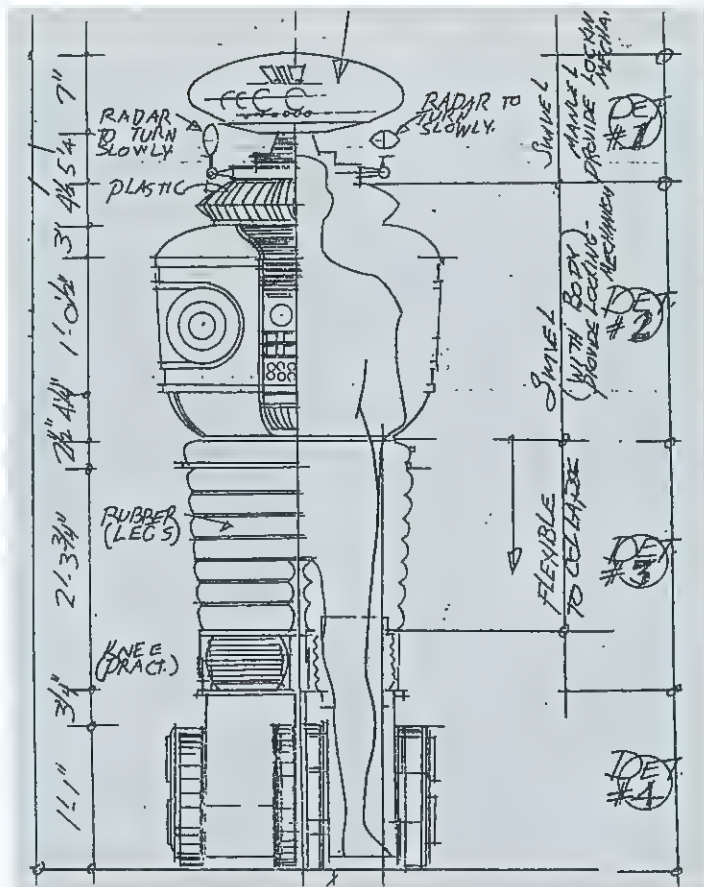
Dewey Howard's second robot.



Dewey: A short time after the completion of my *robot* I decided to buy a computer and get connected to the internet. I eventually found my way to the **Lost In Space** news group. I could hardly believe that there was such a thing! ... Other fans who loved the show as much as I did. I posted a picture of my *robot* to the news group and was immediately overwhelmed with email from other excited fans. Most said that the *robot* was their favorite character too. I couldn't believe there were so many others like me. One email informed me that me that my *robot* looked good but could be done much better and accurately. Oh! Oh! Here we go again. I talked to this person on the 'phone for quite a while and he told me that there were much more accurate parts available, including torsos cast from the actual studio *robot*. With further investigation I decided it was time to upgrade and revise my *robot*. Once I obtained the actual blueprints for the tread sections and started working on them I found my current *robot*'s dimensions were just too far off from the original's to justify a revision. Time to start on *robot* #two! After saving quite a bit of money I started purchasing some of the available parts such as a "real"

torso, another bubble head, torso donut, arms, claws, wheels, neon, and even a power pack. Even with these parts there still was a lot more to do myself to complete the project. This time using the internet as a resource, I could get the parts I still needed to make a much more accurate replica. Some of the improved construction methods included a more accurate collar using tracings off the real *robot*, an aluminum brain, custom-cast rubber treads and bubble lifter and polyurethane rubber-coated legs. This one looked right and was completed in about six months.

I was invited to put some pictures of my *robots* up on one of the busiest **Lost In Space** websites around at the time. As soon as my pages were complete, the email started pouring in and it has not stopped since. I have received hundreds of emails from around the world. The typical fan mail usually would start out with "I don't believe it! I never thought it was possible to build a full size *robot*!" A good number of these fans wanted to know how they could build one for themselves. Through numerous emails back and forth I was able to assist many with the individual parts they were trying to make since



...from the original studio blueprints.

most couldn't afford the expensive parts that were available. The numbers of fans attempting to build their own *robot* kept growing and my email correspondences were getting so numerous I almost couldn't answer them all.

With so many builders now out there I thought it might be a good idea to pool our resources and knowledge into an organized group. I went back through my previous correspondences from others building their own *robot* and asked if they would like to join my newly formed **B-9 Robot Builders Club**. We started with about 30 members when the club was formed back in March (of 1998) and now we have grown to 180 members in five countries around the world. With so many members comes a lot of talent and ingenuity that we all can benefit from. Each member brings something to the group. The membership is very diverse. Our youngest member, who is only 10 years old, wants to build a *robot* with his father. We have members who are engineers, artists, doctors, military personnel, a candy maker, and yes, we do have a few women in the club.

If we need something done there is sure to be someone in the group who will be able to accomplish it. One member is working on a computer-based voice recognition program where the *robot* will understand what

you are saying to it and he will answer you appropriately in the *robot*'s voice. Another 13-year-old member is working on a circuit board that will flash the lights in the *robot* so we won't have to use the more expensive self-flashing bulbs. Another makes lazer cut steel tread sections that are actually better than those that were on the real *robot*. The possibilities are endless with the great minds we have to work with. Everybody learns from each other. By the time a member gets his or her *robot* completed they have learned such a vast amount of information of all kinds that will assist them in other areas of their lives that have nothing to do with *robots*.

Taking on the challenge to build your own *robot* is fun, educational and rewarding, but most of all it is a good confidence builder. Some of our members joined with practically no experience of building anything before in their life. I made my first *robot* with only a drill and saber saw and that was it as far as power tools go. Anyone can do this if they have the right determination that is required to get the project completed. Once your *robot* is complete there is nothing more rewarding than sitting back and saying "I made that."

The **B-9 robot builders** web site is at: <http://members.xoom.com/b9club/main.htm>

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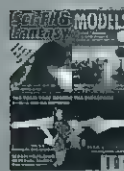
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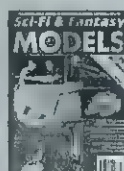
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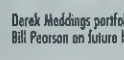
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20,000 Leagues down under.



20,000 Leagues down under.



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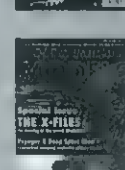


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Lighting the *Star Trek: First Contact* Enterprise NCC-1701-E kit by ERTL

Part 2

Concluding Trevor H. Williams' mammoth kit conversion project

Soon realised when examining the kit that the engine support 'wings' were very thin indeed – a bit of a problem when you need to run hidden wires from the main body to the engines.

Nacelle "Wing" Supports

Thank goodness, however, that the wings (or pylons) were at least moulded in two halves. This gave me the opportunity to run wires between the pylon parts. To minimise the number of wires needed I commoned one side of each of the engine nacelles' red, blue and white LEDs together, reducing the wires from six to four.

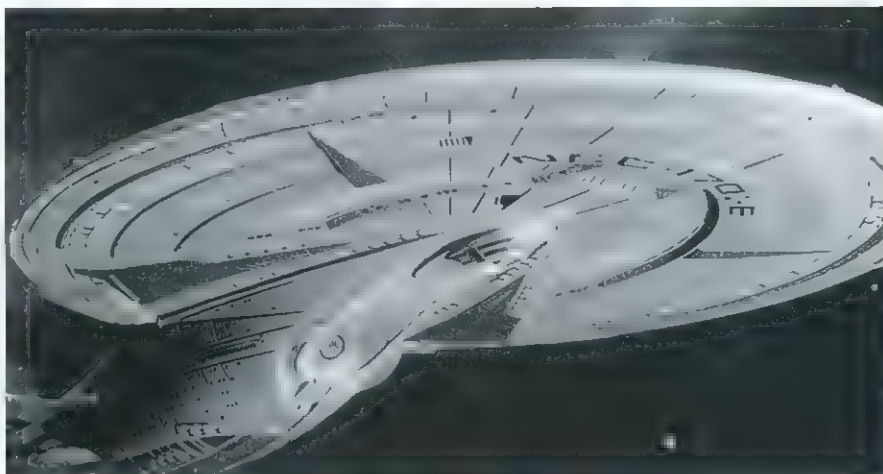
Very carefully, and keeping to the thickest areas of the pylon in order to reduce the risk of accidental break-through, I scraped four separate channels into the inner side of one of the pylon pair halves using the point of a scalpel knife. Using plastic model glue to soften these channels, I gently pressed in a thin, single stranded 'wire-wrap' type wire with the plastic insulation removed. The channel grooves were taken across the pylons' joint extensions for the hull fixing slots to allow the four wires to pass into the hull cavity. Also, the *warp drive nacelle* joint extensions were cut away at the opposite pylon ends to permit the wires to enter into the engines once assembled.

The pylon recess fixing slots in the hull sides also had to be cut through to allow the wires to pass directly into the hull. The wired pylons were then assembled and bonded to the finished nacelle assembly. This meant soldering the pylon wires' ends to the three LEDs that were pre-wired inside the nacelle engine pod, a task performed through the open top of the nacelle, where the transparent *warp drive* cover would be finally located. The joints were then covered with insulation tape, and tucked out of sight by finally inserting the long 'V' shaped reflector into the cavity.

The pylon and nacelle assemblies were then bonded into the respective hull half. The hull's lower rear panel beneath the *shuttle bay* was not assembled at this stage, since this access

was required to finish wiring all the series current limiting resistors for the various LEDs that would be mounted on copper strip-board inside the hull cavity. These resistors were initially wired outside the hull on extended leads to permit the separate LED circuit currents to be adjusted. This in turn allows the brightness of all the separate

filled in with several coats of thinned matt black using a very fine brush, letting capillary action take the paint along each of the very fine crevices. To be precise these thin crevices should be yellow and the surrounding area black, but when initially tested in practice this way around this colour scheme did not compare well with the film's shots of the approaching *Enterprise* (possibly because the thin strips of the model's *particle emitter* are too tiny to allow sufficient yellow light though). A diffuser was not



LEDs to be 'balanced', since the brightness of each light needs to be relative to the scale of the model and each other. Once again the **First Contact** video was needed to study the lighting brightness levels on the *Enterprise*.

Particle Emitter Lighting

The movie *Enterprise* has multi-segmented yellow light strips that surround the *particle emitter*. This effect was duplicated, building a boxed-in cavity behind the emitter clear part, again using plastic card, and the cavity was covered with silver tape. This time a bright yellow LED was bonded to one side of the hull but bent to lean over the join line such that it would shine directly at the segmented window when both hull parts were finally joined together. The reverse of the clear part was painted with a thick coat of transparent yellow glass paint, then the front recessed segments

required for the *emitter* since the LED was well back, allowing a good spread of light. Also, the transparent paint was quite thickly applied, the overall effect giving a deep, rich yellow glow.

Saucer Lighting

The saucer section has upper and lower port lights, starboard and forward lights, plus two additional lights on the upper saucer mid-section. These eight lights are brilliant white in the film. To aid assembly of the model these were simulated by two separate sets of 1mm fibres, the upper saucer fibre lights being taken to a single white LED mounted inside the upper saucer section. The lower saucer fibre lights were taken out to share the same white LED that would be used for the hull fibre lights. The light location holes were carefully drilled out using a small 1mm dia pin-vise twist drill. The fibres' sleeves (similar to conventional copper wire insulation), were stripped off for the end 10mm or so, then taped in position so that they just poked through the hole by about 0.5mm. Once the correct length was cut the fibre was bonded to the inside hull using epoxy resin. The ends of the fibre, which are very tough, need to be cut square using a very sharp knife blade – if a ragged cut results then the light output is much

reduced.

The fibre ends need to point as directly as possible into the LED's beam to maximise output. Whilst sketching the sort of sealed tube needed with the LED at one end and

Lighting Components List

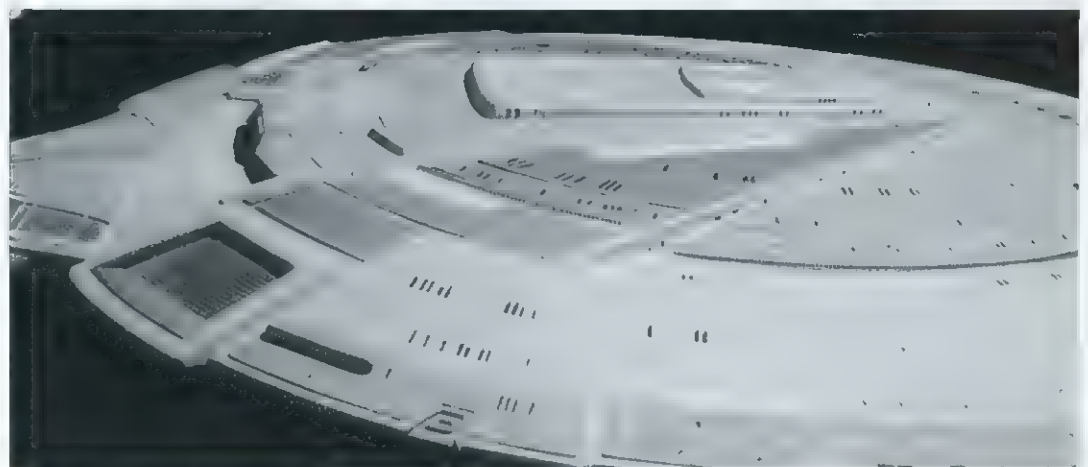
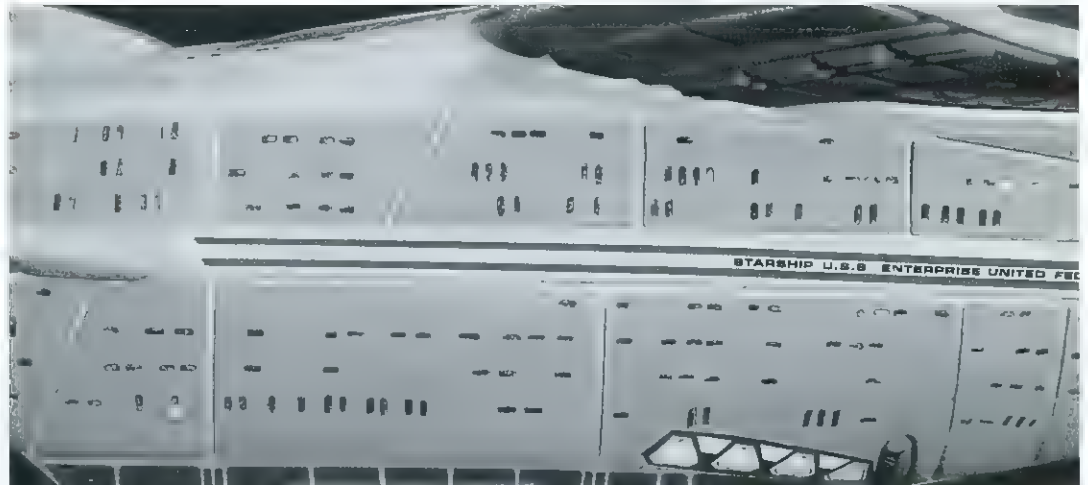
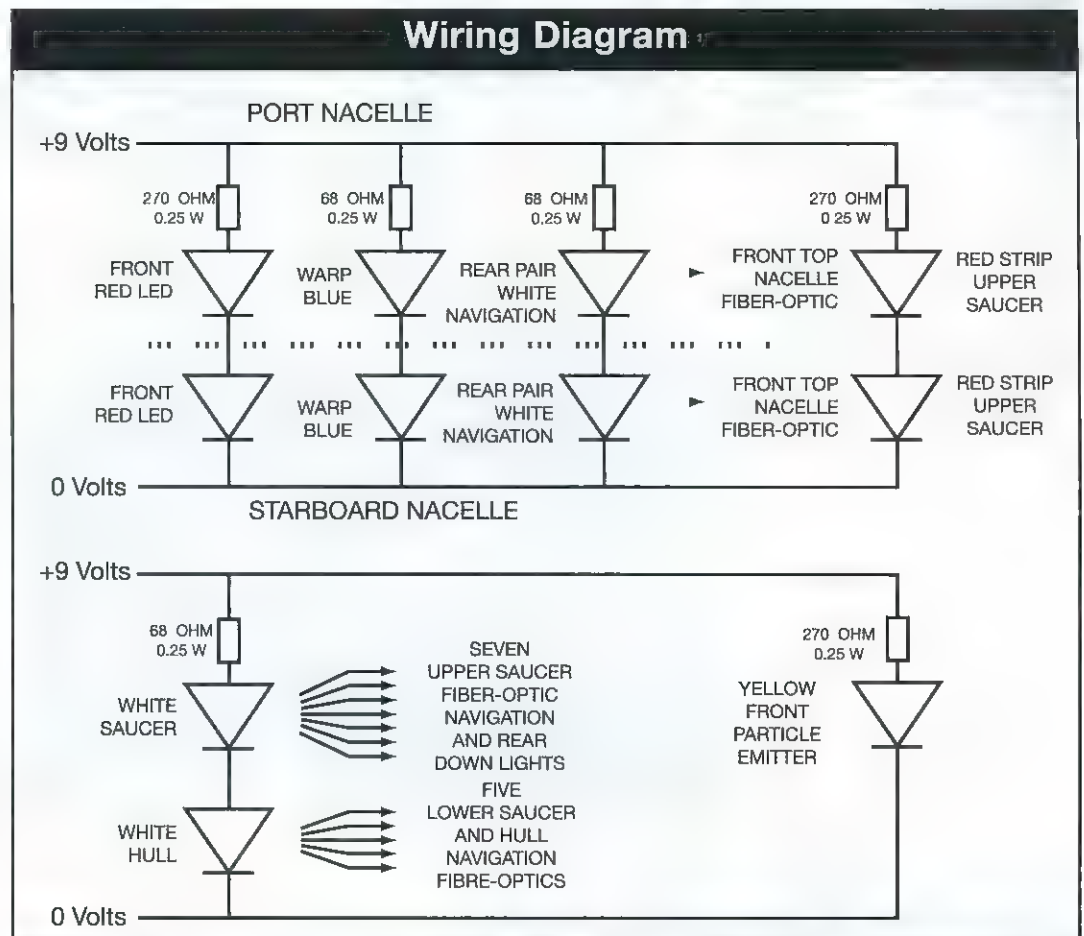
Ultra Bright 5mm Blue LED RS 235-9922 2-off *warp* panels.
 Ultra Bright 3mm White LED Maplin GV65V .. 2-off *warp* panels.
 Red LED 8mm 2-off front nacelles.
 White LED 3mm 2-off navigation lights.
 Yellow LED 5mm dia 1-off *particle reflector*.
 Single strand wire-wrap type wire.
 Fibre Optic cable 1mm diameter.
 Silver coated tape.
 Reflective 'be seen at night' tape.
 Quick setting two-part Epoxy Resin.
 Decor Glass transparent yellow by Marabu from art and craft shops.
 Mother of pearl sticker designs by Sandy Lion.

fibres poking in at the other, I realised that the very part I needed was already in my hand – the 'ballpoint pen top'. This was duly lined with sticky-backed silver tape to form a good, even reflector and the pocket clip part filed flat to be bonded for final location in the model. The 3mm dia white LED was bonded into the hole at the pen top and the fibres poked into the open hole normally reserved for the pen. In practice this works very well indeed, with the fibres fitting snugly into the end.

In *First Contact* a shot of the *Enterprise* warping away shows two downward facing lights that originate from the top of the *saucer* rear and spotlight an area on the upper hull section. In the kit this recessed area is provided with a transparent part with windows moulded in it. These windows, however, do not appear in the film. Sticking to the film's version I replaced this window area with a piece of *plasticard*, and simulated the two lights with fibres. These shine downwards from a small hidden reflector beneath the upper *saucer* rear and share the *saucer* navigation LED light source.

Red Strip Panels

The upper *saucer* rear features two square-shaped panels which glow red and both have five stripes of alternating light-dark-light intensity. These were duplicated by cutting 2mm wide strips of double-sided sticky tape and running this around the inside edges of these 'widow frames'. Strips of 4mm wide red transparent *Cellophane* were then cut out and positioned across the window in two places to align with the transparent window alternating grid lines. A second layer of double-sided sticky tape was run around the frame and a second layer of red *Cellophane* added. This process was repeated three times, building up the strength of the filters. Finally, after a forth edging of double-sided, a single layer of red *Cellophane* was positioned over the entire window area. The window was then covered with a layer of thin, semi-transparent paper diffuser to ensure the panels were evenly illuminated without bright spots that would spoil the effect. The areas surrounding the windows in the upper *saucer* half were covered with silver tape, as was the entire opposite area in the lower *saucer*. Two 8mm diameter red LEDs were bonded to the lower *saucer* areas just in front of the window apertures. Again, these LEDs were lightly scuffed with 1200 grade paper to ensure an even glow. It was necessary to use several layers of red filter strips to prevent the red LED from washing out the effect of the alternating depths of red colour intensities.



Centre: Each individual window in the hull of the *Enterprise-E* is backlit.
Above: The saucer's navigation lights and backlit windows.

The two panel LEDs were finally wired in series to minimise current consumption of the final model and help maintain an even level of light intensity between both panels.

Hull Lighting

The 1mm diameter fibre optics were used for the lower mid hull and both above and beneath the *shuttle launch deck* navigation lights. The location sites for the fibres to show through the hull were thickened with a spare section of sprue bonded inside. This gave additional support for the fairly rigid fibres which tend to tilt through the hole if not held securely.

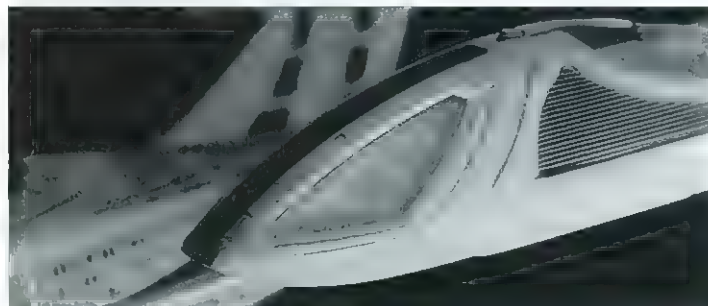
The three fibre ends were taken to the same white LED holder assembly used for the three lower *saucer* light fibres, just under the upper hull section panel immediately behind the *saucer*.

Lighting Balance

All the lighting circuits were wired to pin terminations on a small piece of copper strip board hidden beneath the upper rear hull panel. An assortment of resistors was used in each circuit such that the lighting brightness could be independently adjusted by altering the resistor values. This adjustment procedure allowed the numerous lights to be matched so that the comparative brightness between navigation lights and *warp* lights, etc., was about right with relation to the scale of the model.

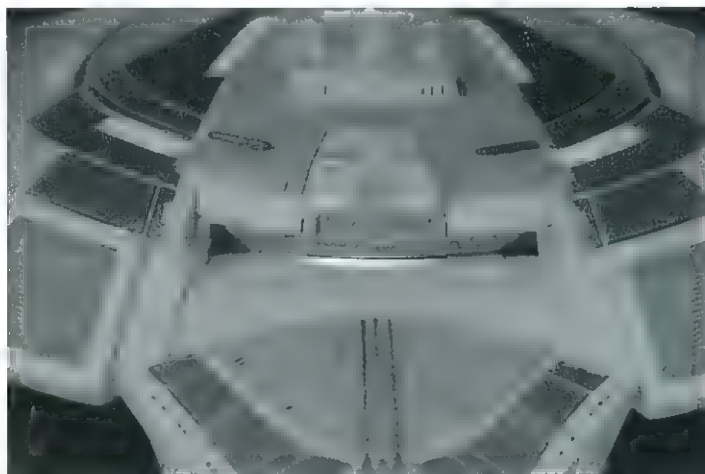
Power Supply

The power required for all the lighting totalled less than 150mA at 9.0 volts, so a typical 300mA multi-voltage adjustable stabilised supply is ideal for this purpose.



Stand

The model comes with a really good stand of sensible size, embossed with the *Star Trek* logo and the words **First Contact**. However, I needed to get wires down the stand to power the lights and provide a support that would not be too prominent in any photographs of the model. To achieve this aim I discarded the kit stand for a wide and stable



Above: A close-up view of the rear down-lights between the glowing impulse panels. Below: The red mottled glow from the starboard nacelle. Bottom: The white navigation lights (indicated by arrow) at the rear of the starboard nacelle.

wooden base with a brass 3mm dia tube upright support and a 2mm dia brass tube inside for added strength. The wooden base was drilled to take the support tube and rubber feet fitted beneath to give sufficient clearance for a miniature hidden power socket beneath. This allows the mains adaptor type power supply to be unplugged when moving the model, with less chance of an accident during transit. The brass upright had a cross member soldered

to form a 'T' section that would give a good, solid support inside the hull. The hull halves were assembled around the stand's 'T' bar, and bonded to it using two-part *Araldite*. The two lighting power wires passed through the tube ready for connection to the LED current limiting resistor board beneath the rear hull panel.

I considered staining the wooden base with a traditional Teak or Oak

look, but thought it a bit old fashioned for the *Enterprise*, so instead the base was stained with a dark blue water-based dye. This colour matches well with the various greys of the finished model and still allows the wood grain to show through, giving an added touch of quality.

Paint Scheme

The main *Enterprise* colours in the film vary from a darkish shade of grey during the earlier opening scenes of the film to a near white as *Picard* and *Worf* deal with some single-minded *Borg* on the outer hull. My feelings were to go for the darker grey appearance in the hope that this would enhance the lighting with the scale of the model in the final photographs. The entire hull and saucer areas were painted first with *Humbrol* enamel 128 US compass grey. After extensive masking the upper *saucer*

panels were highlighted in No 40 gull grey. Once complete, the hull and lower *saucer* were similarly painted. The darker panel areas were finished with extra dark sea grey No 123.

Decals

The provided decals are excellent, but both the large *NCC-1701-E* legends are printed in one piece. This arrangement tends to give a reflective band across the entire transfer – even between the characters, which always looks bad on matt paint. To avoid this problem I placed the transfer onto the upper and lower *saucer* in the correct positions, then sketched the location of each character in relation to the panel lines and windows, etc. I then re-wetted the transfers using a fine brush, lifted them off and placed them onto a sheet of scrap plastic card. When dry, I separated each character from the adjoining clear film using a sharp knife, re-wetted them off the card and replaced them onto the *E*'s *saucer* using the sketch as a location guide.

Photo-Backdrops

To give the '*E*' a suitable backdrop for the photos a few large sheets of black card were airbrushed with various 'nebulous' looking clouds using water-based metallic purple and mauve acrylics. The random star-dots of very watered down matt white were then patted with a tissue to absorb the excess water, leaving a hazy, clouded, ring-shaped stain. The centre was then picked out again with a fine brush to return the bright central star.

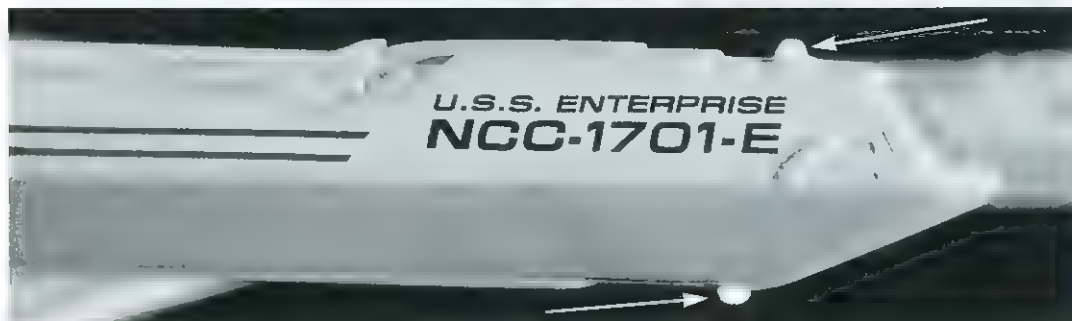
Photographs

The shots of the *Enterprise* against the backdrops were taken under dimmed daylight bulbs using a *Minolta Dynax 500SI* camera fitted with an *AF 28-80, f/4-5.6 zoom lens* and some with a close-up +4 lens. Exposure times varied from 20 to 30 seconds using *Fuji colour super G plus ISO 200* and *ISO 400* films.

Finally

My thanks to *ERTL* for producing such a great model – how about releasing some of the many other *Starfleet* ships seen in the **First Contact** *Borg* battle?

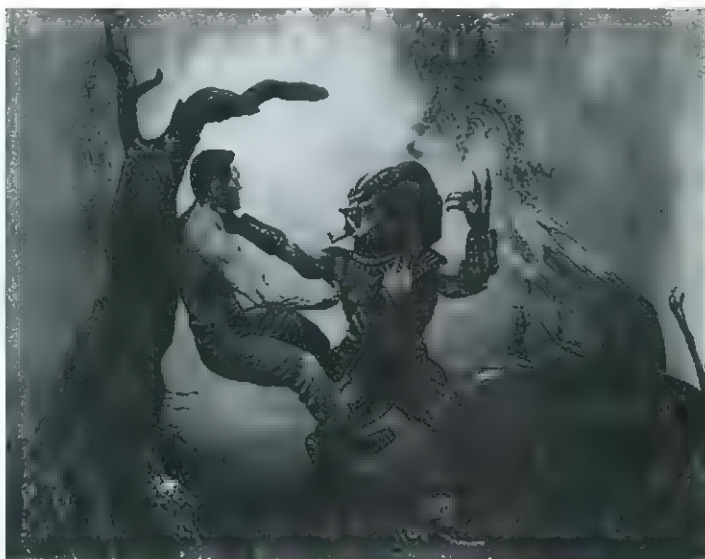
Many thanks to Michael Reccia for his suggestion to make this model, which filled seven months of Sundays with hundreds of tiny windows, 10A knife blades and strained eyes. Many thanks also to my wife Marcia, who accepted the fact that I was unable to do any work around the house because I was too busy building a space ship. I ask you... what a lame excuse!





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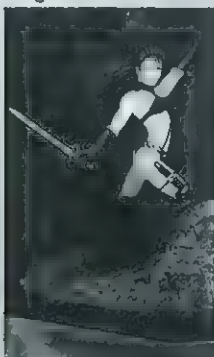
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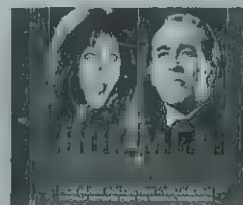
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The Demon

A prosthetic make up application (hey, it's a living!)

Arkane-Effects' Karl Derrick

My jaw hit the deck and the telephone receiver slid from nerveless fingers. The studio had called to say the client had cancelled (this would have been a bit of a blow had we not already been paid in full for the job). I called their office and, in my best demanding bluster, demanded (see?) what had happened and was told the agency had "just changed their minds about the whole concept" and wouldn't be needing the Demon make up after all. Marvellous, isn't it?

Not wanting to waste all the time and effort spent on the project, I asked them if they minded if I wrote a little piece on it for my favourite Mag. "No," they said.

Here it is, then:

The poor bloke under all that gelatine is Rob Jenkins. I based the design on Rob 'cos he's got an interesting face. The make up starts

with the standard lifecast of the face and neck of your intended victim.

I modelled the *Demon's* features on the plaster lifecast positive (having first coated it with a couple of layers of plaster separator). I like to use *Chavant* plastilene of the soft variety.

The sculpt took me two days to complete. Once detailed and finished I had to decide where to put the separation lines for the breakdown.

Dick Smith first pioneered this method of breaking down a full-face sculpt into several smaller pieces which could be moulded and cast separately. This method makes the application much easier as you can "juggle" all the bits round to get a good fit.

After the lines had been cut in I dumped the entire lifecast, complete with clay, into a bath of water. The next day the separate pieces had soaked off the plaster and could be

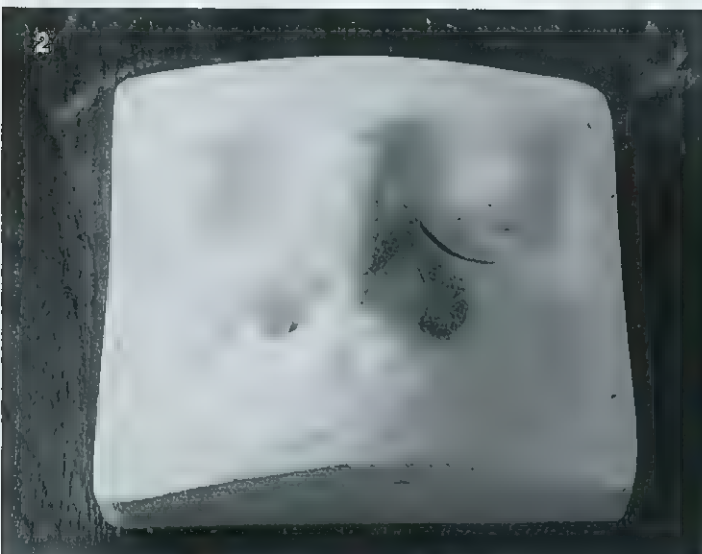
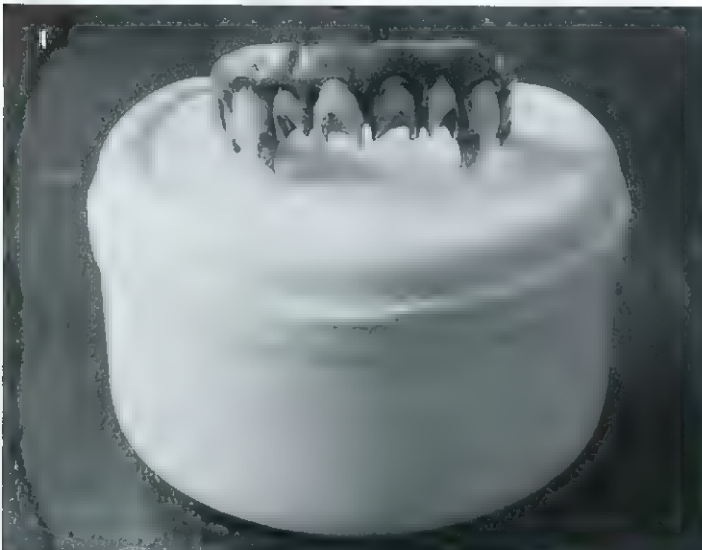
set up on smaller, sectional casts of the different parts of the face. Once the detail had been resculpted, the individual parts of the make up were moulded and cast in skin-coloured (-ish) gelatine.

I tried wherever possible to put the cut-lines in a fold or crease in the face where they are easier to hide (makes sense, Karl, *sheesh!*). The face broke down to eleven pieces including the cute little eye bags. I made the little skin-claws from dental acrylic and super-glued them (no kidding!) into place after the appliances had been made up.

The application took almost three hours and a further hour to remove after the photo session.

Photo 1 shows the teeth. I made them out of dental acrylic and lined them with a soft inner layer so they'd be nice and comfy.

Photo 2 shows the gelatine nose appliance sitting on its little sectional



3



4



cast. I like to keep the appliances on a form prior to use so they keep their shape and don't get lost.

Photo 3 is poor old Rob laying nice and still while I glue stuff to his head. The weird looking metal thing helps to firm-down the appliance's glued edges safely as it has rounded and polished ends.

Photo 4 is more of the same.

Photo 5 shows me applying *Rubber*

Mask Grease Paint to the finished face. I like the *RCMA* stuff diluted with a little alcohol. Boy, I work really fast, look at that blur!

Photo 6 is the finished thing. That's Rob's own hair with a bit of petroleum jelly in it.

You can check out some other stuff on our website. The address is: www.arkane-effects.demon.co.uk

K.D.

5



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A Menagerie of Miscellaneous Models

from *Timeslip Models*

words Bob Gould • photographs Tim Hooper

Do you remember the present that always seemed to be in your Christmas stocking? You know the one – a Plaster Caster set, with a rubber mould, a bag of Plaster of Paris and pots of acrylic paints? Well, that always springs to mind when I'm asked to review this sort of kit. I wonder why?

But, hey, these are *really* good – if a little pricey. What you get for your hard earned, easily spent pocket money – in the case of these three examples – is well sculpted, well cast and with better-than-average packaging.

The “Yoda on a stump” (and *not* a gravestone, as someone I know thought) is particularly well rendered; the “Ewok on a frog” equally so (and it lends itself to a superb paint-job), but my favourite has to be *Calibos*, from the imagination and rubber moulds of Ray Harryhausen's 1981 *Clash Of The Titans*. He's my favourite character from that swashbuckling, mythological genre – even more so than the infamous *skeletons*. I remember making a wearable mask and producing a full costume for a series of photographs... I've still got the stuff somewhere. (I even sent a photograph to the Ed as proof.)

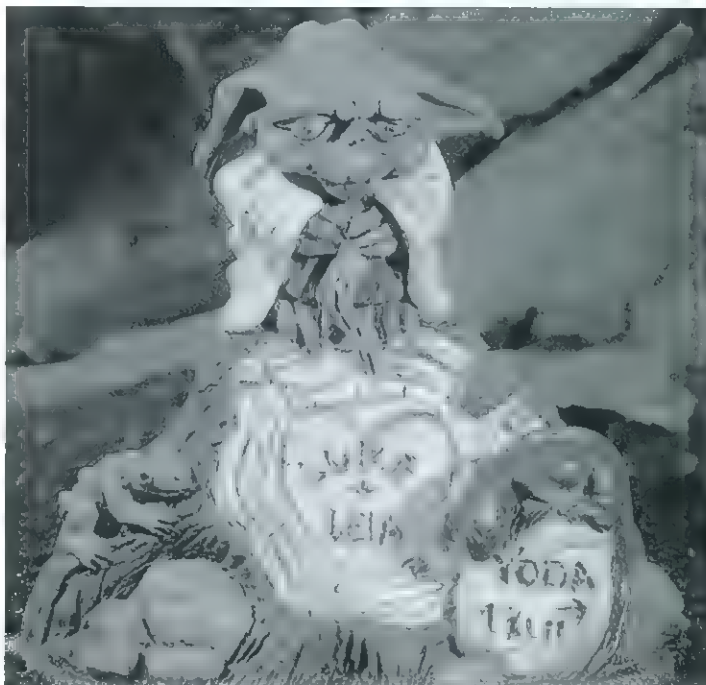
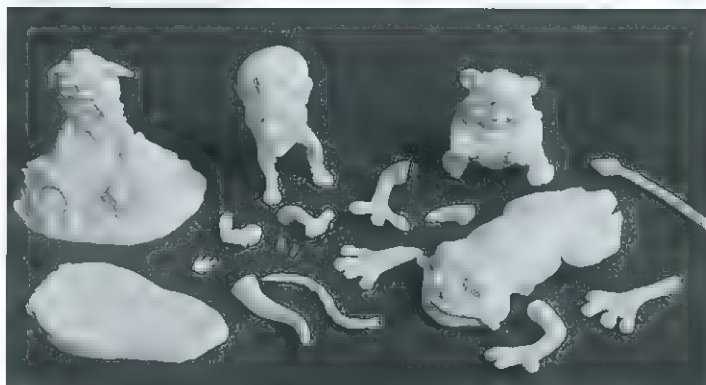
Back to the kits. I really don't think you need me to go, step by step, (*see footnote, please) through how I constructed and painted each one. The beauty about this form of kit is that it gives you free rein with your imagination and paint box. As you might have gathered by now – if you read my articles – I have an aversion to over-painting kits, particularly figures. I do not like the “air-brushed to excess” look created by a lot of artists. I much prefer subtlety, and therefore, to my mind, realism. These are meant to be for fun, however, so *go for it*... acrylic paints; bold colours; and over-the-top shading and highlights.

Yoda – with no valid construction to undertake as this is a one piece statue – started life as *very* green, with a very brown tree and light grey stones – but I *did* end up toning everything down slightly. This was achieved with a few washes of dark brown and black. For those of you who are just starting out in this hobby, and maybe haven't tried “washing” and “dry-brushing”, now is the time to give it a go. Washes are made up of

acrylic paint and water (or oil based paint and white spirit) and, when pasted over an area of the sculpture that has recesses or edges, will puddle and dry, leaving you with an almost “stained” (rather than a “painted”) effect. Dry-brushing treats the raised portions to a very thin highlight of a colour – either darker or lighter than the base coat. This is applied from a brush that has been dipped in the paint and then squeezed dry in a tissue. In both cases, you will find that the more coats you apply, the more pronounced the finish will be – so don't rush it, allow each layer to dry and add another if necessary.

The *Ewok* needs minimal construction, but I would advise the strengthening of each of the frog's joints by means of an inserted rod or pin. (see *Terminatrix* article last issue for fuller explanation). The skin surface has a very definite texture which will have to be matched in any filler you use – and this ought to be done before it hardens. As for the colour scheme – well, *Ewoks* are brown and frogs are usually green... so use as many variants of those two basic colours as possible. The sculpting of the *Ewok* hair is so well done that it lends itself to washing and dry-brushing beautifully. The frog – in keeping with most reptiles – was given a yellow underside with a green upper, the two colours being blended together whilst they were still wet – which gives you a smoother transition. Because I had used a selection of *Citadel* acrylic and *Humbrol* oil-based paints to achieve all the shades I required for the frog, these dried with varying finishes. I therefore coated the whole thing with a satin varnish (*Humbrol satin cote*) to render it as one. The final touch was a length of wool to represent the reins.

Calibos ended up being the easiest to put together and paint. Pin-strengthened joints; minimal filling; blended acrylic flesh and brown skin tones with exaggerated shading and a bright blue costume. This



was the most effective touch, because it acted as a nice contrast to the rest of the colour scheme – and he really does look like Neil McCarthy

from the movie! For those of you who may not have access to reference material after all this time, his forked left hand is silver with a brown

SF&F Pocket Guide

Timeslip Models—a trio of caricatured figures

Value for money

Yoda (£14.99):

Ewok (£22.95):

Calibos (£14.99):

Ease of assembly and Instructions

Yoda (one piece):

Ewok (eight pieces):

Calibos (seven pieces):

Suggested for standard assembly: Epoxy resin and superglue adhesives; preferred filler; needle files and emery paper.*Paints:* Spray acrylic primer in grey; Citadel acrylics and Humbrol oil-based in most colours available!*References:* Yoda and Ewok: *The Best of the Lucasfilm Archives* by M. Cotta Vaz/S. Hata. Calibos: *Cinefantastique* Volume 10 Number 3.

leather sheath covering the stump; a gold ornate belt; tan brown hair; brown sandals and whip... and the two white metal pips are a pair of forehead-mounted horns.

Well, that's the trio completed – and a good time was had by me. I have to say, it was nice to paint in a style that was different for a change. I still felt that I didn't go too "over the top", but managed to make them larger than life.

***Footnote:** Writing the words "step by step" reminded me I've just heard that our *How-to Handbook* has completely sold out, so I'd like to take this opportunity to thank everybody concerned for its success – from the publishers, *Strange Light*, to the people who bought it. Thanks.

Review kits kindly supplied by Des at the *Manchester Model Shop*. Tel: 0161 834 3972.



"It was humour killed the beast"

A review of *Polar Lights' King Kong Thronester*

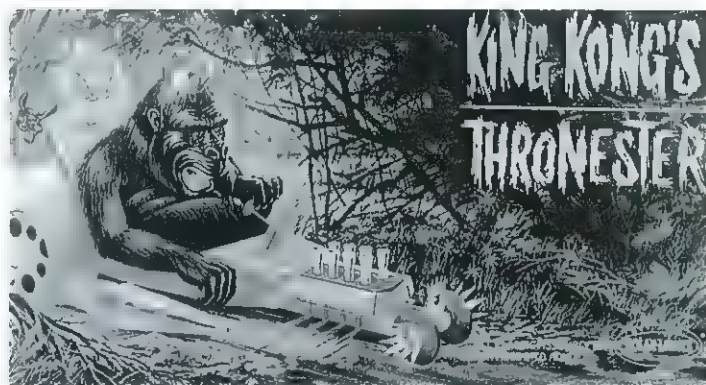
words Bob Gould • photographs Tim Hooper

Please don't get me wrong, I have every admiration and respect for Polar Lights and what they are doing in re-releasing Aurora kits, but I find it increasingly difficult to understand why they have chosen to reissue these comic car kits. Things aren't all doom and gloom, however. They did slot in *The Bride* – with *The Creature From The Black Lagoon* soon to be rolling off the production line – and, more importantly, the end of the line of funnies has come with this and the *Wolfman's Wagon* kit.

I've started on a downer, so I might as well continue and get it all out before I take you through the construction. This kit shows no imagination at all. It lacks design and detailing, presenting you with large areas of smooth, flat plastic that, even when assembled, still look like areas of smooth, flat plastic. Some pieces are only finished on one side, yet both sides are visible when the kit is completed – so you are left with sections of uneven, poured plastic.

I suppose we had better get on with the making of this model before I decide not to do it at all. I will say here and now that the set Tim wants built for the photograph is going to be a good one – it might be more fun to make than the kit itself.

As usual, my order of attack differed from the instructions for no other reason than I made up sub-assemblies for painting before final construction. These included engine



and exhaust; body with rear axle; rear wheels; and, finally, *Kong* himself. Most pieces went together perfectly well using a liquid polystyrene adhesive – the only problem I encountered was with the beast himself. A fair amount of filler – I used *Das Pronto* clay and superglue, but *P38 Car Body* would do equally as well – was required to blend the arms into the shoulders and the fingers to the hands, so you need to remember to etch the "fur" into the filler, just smoothing it off might spoil

the look of the kit! Oh, and make sure you paint the inside of the mouth before you insert it into the head, because it becomes pretty inaccessible once in place. This was rendered in deep red, with blended black for the mouth and blended white for the tongue, and the teeth were acrylic white with brown staining.

I next caught myself pondering over a colour scheme that would suit the car – for pity's sake, this is a fairly



The most interesting stage of modelling...

uninteresting model kit, not **Changing Rooms!** Anyway, because of the set Tim had suggested, I decided to go for shades of the jungle – beiges, browns and greens, with a little copper thrown in. To start with, after an initial coat of grey primer, all four wheels were given a coat of acrylic green, but you will find that something has to be done with the rear pair – they look horrendous. A quick and simple addition to give them some form of character – loosely based on something I did with *Batman's Speargun* (see review this issue) – involves covering them in string. I know it doesn't sound that good, but you do get things bound together in the jungle, like log huts and compound walls, so a ball of "hairy" twine and some double-sided adhesive tape is all you need.

The engine and exhaust system were acrylic silver with a coat of *Citadel* Armour wash, for dirtying down, with selected areas in *Humbrol* rust (100) for – well – rust. I then randomly washed some of the engine parts in red to give the impression that this was once a new car. The main body and front chassis started life as plain *Humbrol* matt brown (119) with washes of matt black and a darkened brown around the bottom edge and, in particular, the area where the engine was going to sit. This assembly was finished off with a dry-brush of all leading edges with *Humbrol* light brown (121).

I really don't think you need me to go into too much detail about all the little add-ons, such as the gargoyle heads, cobweb, etc., that go to make up the completed car,



...and the finished result.

except to say that the more interest you can get into the painting the better the finished model will look. If you keep it to basic colours with no texturing or staining it is definitely going to look boring.

Kong himself was simply sprayed with matt black car primer and, when dry, his skin areas were given a brush coat of acrylic silk black. It is always difficult to give relief and highlight to black objects, but, by using a *Humbrol* light grey (64), or even white, you can carefully dry-brush certain sections of the fur, such as around the chest and face, down his back, etc. I tried blending some acrylic dark brown into the skin with reasonable success and also picked out the fingernails with a wash of white. The eyes are large enough to permit fairly accurate painting of the irises and pupils in whatever

colour you like. I chose a dark blue and made sure that the orbs stayed as white as possible to give a wide-eyed (but not necessarily legless) expression. I finally – with distaste – added the gold crown to the Great Ape's head.

Well, he's finished now – and pretty sad he looks. I'm sorry, but this range of "Monstermobiles" is just not to my taste. I can't even say that they are well designed and manufactured. This isn't *Polar Lights'* fault – they are just faithfully recreating the original, about which I discovered an interesting piece of news. I visited the *Polar Lights* web site and discovered that the original boxed and unassembled version of this kit changes hands for between \$1200 and \$1600 – whereas *The Bride* only demands \$650. There is definitely no justice.



The last of the line.

SF&F Pocket Guide

Polar Lights' injection moulded King Kong Thronester.

Value for money: (£25:00)

Ease of assembly and instructions:

Suggested for standard assembly: P38 filler (or alternative) and fine emery paper; needle files.

Paints: Acrylic sprays in matt black and grey. *Citadel* acrylics in green, black, white, blue, copper, gold, silver and Armour wash. *Humbrol* matts in browns and light grey.

References: www.polarlights.com

These kits were made for walking

A review of AMT/Ertl's AT-AT and AT-ST Snapfast Action Wind-ups

words Bob Gould • photographs Tim Hooper

When asked whether I'd like to review the two newly re-issued Snapfast kits in the Star Wars range, I immediately said "YES". I was then informed that they both came supplied with a clockwork motor that enabled them to "walk". "Oh dear, what have I let myself in for?" I thought. As I collect anything connected with the movies, however, I eventually decided it wouldn't be such a bad idea to review them. And it wasn't...

The packaging is very impressive – which is usual from AMT/Ertl – and the instruction sheets are comprehensive. Pieces come as they do in any standard plastic injection moulded kit, but included in each box is also a complete wind-up motor unit that has been cleverly designed to incorporate part of the finished panel detailing.

I usually don't "snap fix" this type of kit together – I trim off the fixings and use a *Liquid Poly cement* – but in both cases I felt that keeping any form of adhesive away from the mechanism would be prudent. Therefore, by following the

instruction sheet carefully – there is a right and wrong way of connecting things together – I very quickly made two, albeit small, *Imperial* vehicles. The quality of moulding and casting was spot-on, so there wasn't any cleaning up to do, apart from the little "dink" you get when removing each part from its tree.

I couldn't resist any longer, so at this stage I wound them up – you get a removable key – and let 'em rip. They looked the part, I can tell you. Purists amongst you will have to come to terms with the AT-AT having legs that don't bend at the knees and the feet of the

AT-ST being slightly redesigned to help with its balance – but these are small prices to pay for the fact that the actual walking motion of each is superbly realised.

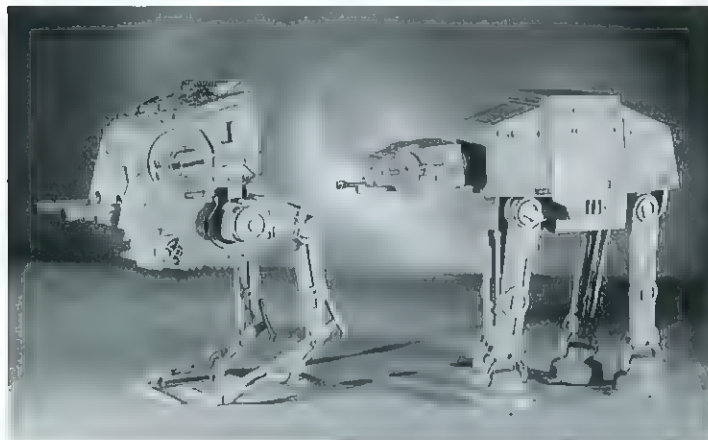
Anyway, fun over for the moment and back to painting – and that was hardly a major exercise. Both models were given a sprayed coat of acrylic matt grey, being very careful not to gum up the works around the hips of the AT-ST and the ankles of the AT-AT. Out came the *Star Wars Chronicles* – the absolute best reference guide you can buy – to see where "oil" and "rust" were actually located on the studio miniatures. The stains themselves can be achieved with a fairly weak wash of each colour, using *Humbrol* matts in both black and rust mixed with either white spirit or thinners. If you start with a thin wash and allow it to dry completely you can add further layers to make it more pronounced.

I coated some panels as a whole area and others just in the corners. Any vent or port was used as a start point for a trail running down towards a bottom edge, and all joints, whether they swivelled or not, were given a fairly dark coat to give the impression of continual wear. You get the idea, I'm sure.



And that's about it. I am really pleased that AMT/Ertl have had the presence of mind to re-issue this pair in the UK – it seems *Comet Miniatures* were the only people to stock the kits first time round in Great Britain, and they had to go to the bother of getting them in from Japan!

Although, for the most part, the overall rendering of each kit matches the original designs, there are some areas that don't look the part – but that's just me being picky. I also find it hard to call them *kits*. They are more like toys – but then again, the fact that you have to assemble them... OK, *kits it is*. As for recommending them? I'm afraid that they are part of the vast merchandising industry connected with the movies, making them an essential acquisition for any serious *Star Wars* modeller's collection.



A must for all **Star Wars** collectors.

A cleverly designed motor.



SF&F Pocket Guide

AMT/Ertl's AT-AT and AT-ST Snapfast Wind-up Action plastic kits.

Value for money: (£10:00 each)

Ease of assembly and instructions:

Suggested for standard assembly: Nothing really required.

Paints: Acrylic spray in matt grey; *Humbrol* matts in black and rust.

References: *Star Wars Chronicles* by Deborah Fine and Aeon, Inc.



Star Trek: Insurrection— The 'Next Generation' of Miniature Effects

Part One

Jim Key

When the opportunity arose to report on the miniature effects for the recently released *Star Trek: Insurrection*, I had, of course, already been privileged to witness what had happened from within the production realm. At first, like so many of my associates, I had thought of all the fantastic new miniatures that would undoubtedly become a steady stream of work for whatever visual effects studio was lucky enough to be awarded the project. To our surprise, however, the news soon came back... The next installment was going to be a departure from the traditional norm that had served most of the previous films. It seemed that, since *First Contact*, our industry had taken a further evolutionary step forward; one which had graduated onto a higher plane of creativity. Poised to create a 'new look', *Star Trek: Insurrection* would now foster the 'Next Generation' of miniature effects...

Since the realm of *Star Trek* is adventurous and trendsetting, it seems the perfect science-fiction candidate to advocate uses of newer technologies, especially within the visual effects industry. At the forefront of this project it was reported that there would be several hundred visual effects shots needed—enough work to split amongst several visual effects studios. To handle this need, *Paramount Pictures* awarded the spaceships and deep space environments to *Santa Barbara Studios*. As a workmate, they awarded the remaining majority of visual

effects, which included everything from CG and scanning miniatures, character animations, element shoots, as well as digital effects and compositing, to *Blue Sky|VFX*. These two companies, both advocates of cutting edge digital technologies, would soon be challenged with taking *Star Trek* into a virtual new realm—going boldly where the *Trek* movies had not been before.

To accomplish this task, several initial meetings between parental *Trek* executive Rick Berman, producer Peter Lauritson and director Jonathan

Frakes were arranged with *Santa Barbara Studios'* Visual Effects Supervisor John Grower and *Blue Sky|VFX's* Visual Effects Producer/Supervisor team John Kilkenny and Jim Rygiel. It was during these preliminary meetings that both *Santa Barbara Studios* and *Blue Sky|VFX* were able to integrate their technical solutions together with *Paramount's* design staff, consisting of Herman Zimmerman, conceptualist John Eaves, and veteran model designer Greg Jein. Now, as a combined and cohesively matched creative crew, they began to discern

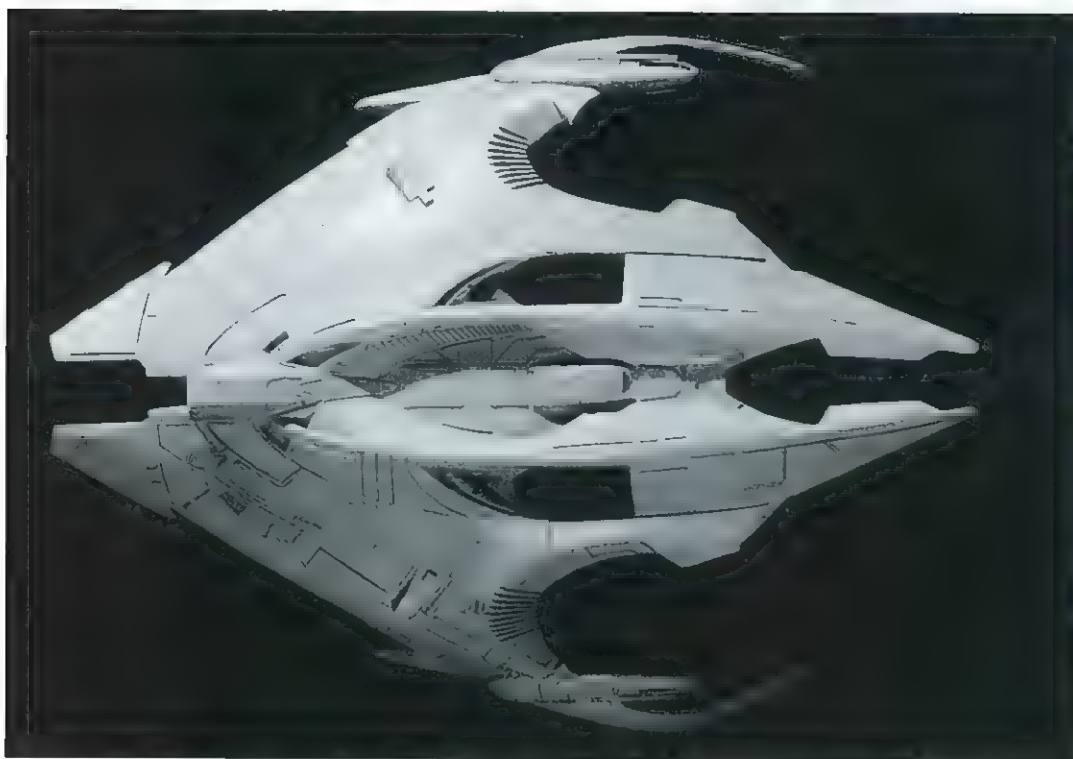
what would he needed to produce this next instalment of the ongoing *Star Trek* saga. Simply referred to as #9, this film originally called for over a dozen new ships and many lavish new environments, as well as associated technologies, to be created.

These early discussions led to the realization that motion-control miniatures might not be able to afford the creative freedom that production was interested in achieving. Since *Santa Barbara Studios* had demonstrated their ability to create the extraordinary space scenes for the opening of the TV series *Star Trek: Voyager*, it was decided that CG had finally come of age and would be the most durable, flexible, and time saving way to proceed with the majority of the visual effects. In being able to match *Santa Barbara Studios'* technical ability, *Blue Sky|VFX* would be counted on to help carry the production seamlessly. These two studios would appear as 'one', establishing a new 'benchmark' as a result of the team effort.

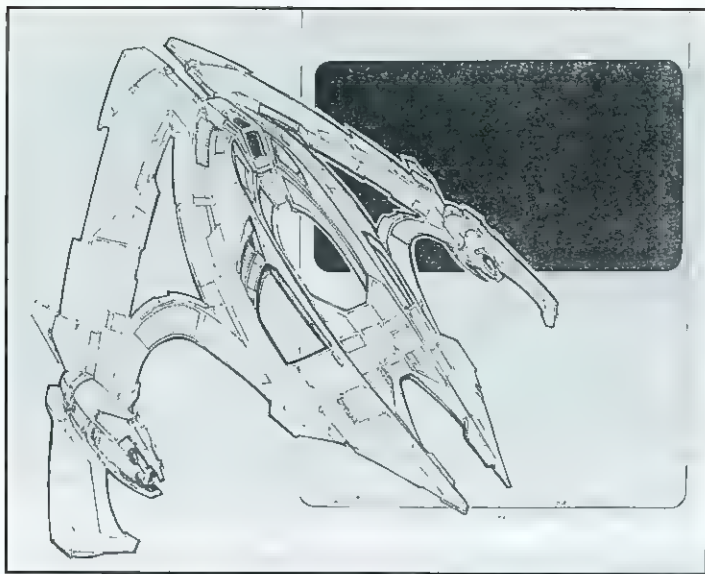
This did not mean, however, that there would be no physical miniature or prop work needed. Quite the contrary. In support of their CG miniature counterparts, several physical scanning models, as well as a hero miniature interior and prop, would be called into production.

Visual effects call list

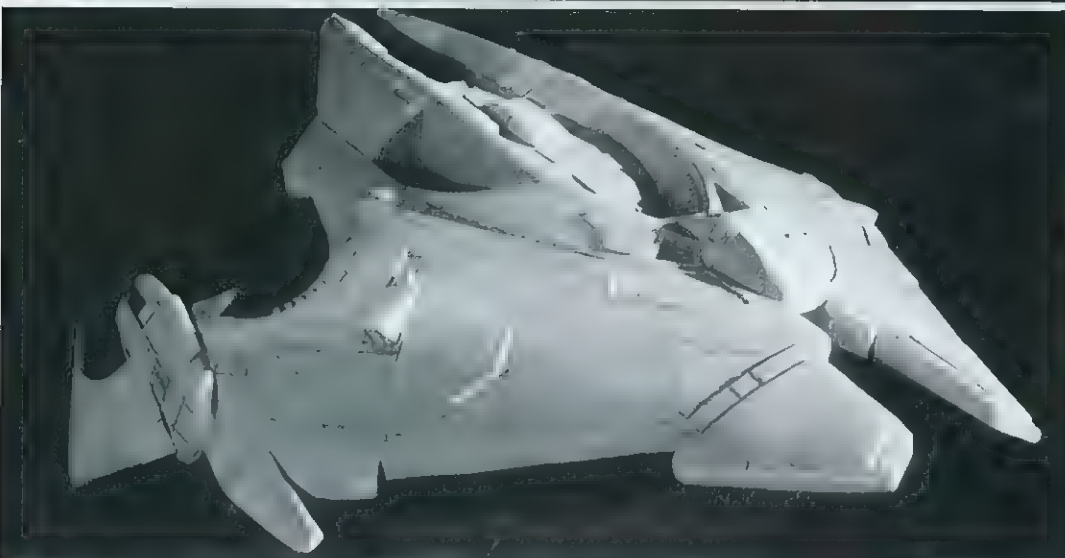
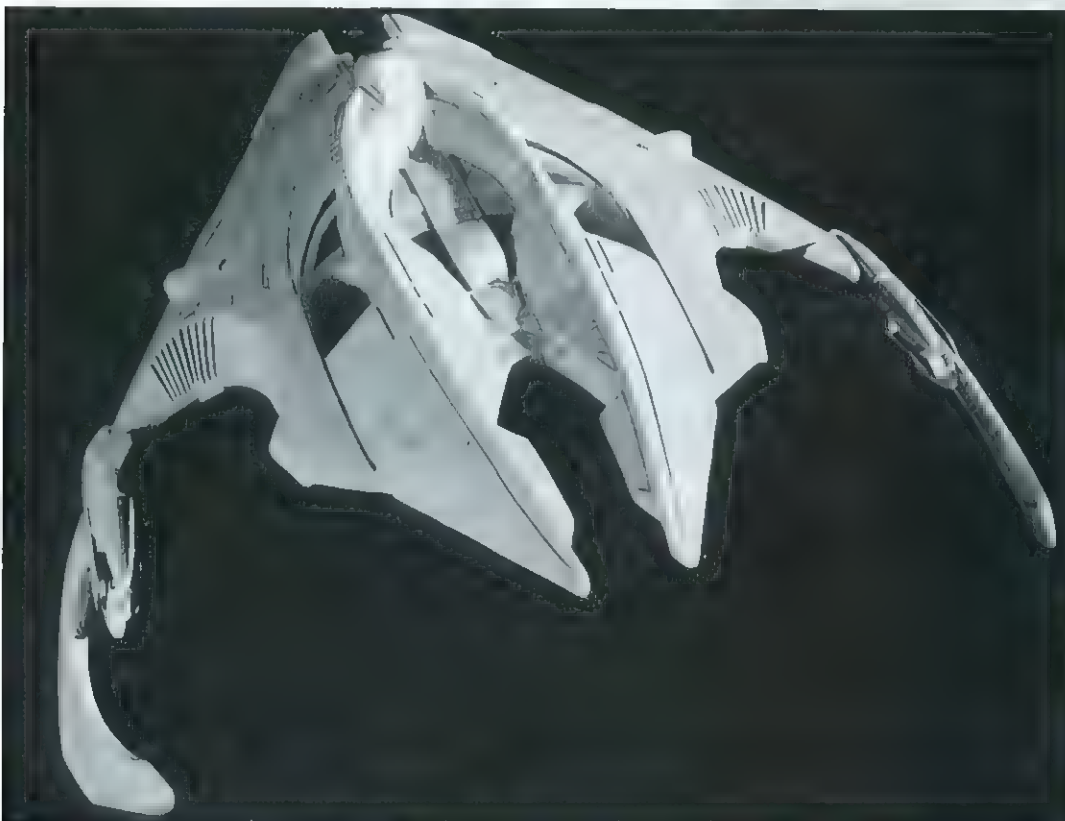
With any science-fiction movie the amount of visual effects needed usually runs high. *Star Trek: Insurrection*, from the onset of its first scripting, called for several hundred. Though the work load would be split amongst two highly capable visual effects studios, it was still a very tall order to fill. Together with all the new designs that would soon be offered by *Paramount's* design staff, including a couple *Federation* vessels, there were also known *Starfleet* ships to construct in CG, these being the *Enterprise* from the last movie and the shuttlecraft. As in all *Star Trek* movies there is always the opportunity to introduce new additions to the existing fleet. John Grower helped clarify, "There were several new *Federation* ships, which included a scout-ship, and a huge



Model of Son'A shuttle—plan view. Photo courtesy *Blue Sky|VFX*. Photographer David Swett.



John Eaves' sketch for the Son'A shuttle.



Holoship, capable of cloaking. As an added treat, we were asked to create scenes showing the *Captain's Yacht* as it deploys and returns to the saucer section of the *Enterprise*. This is something new that I think the fans will enjoy."

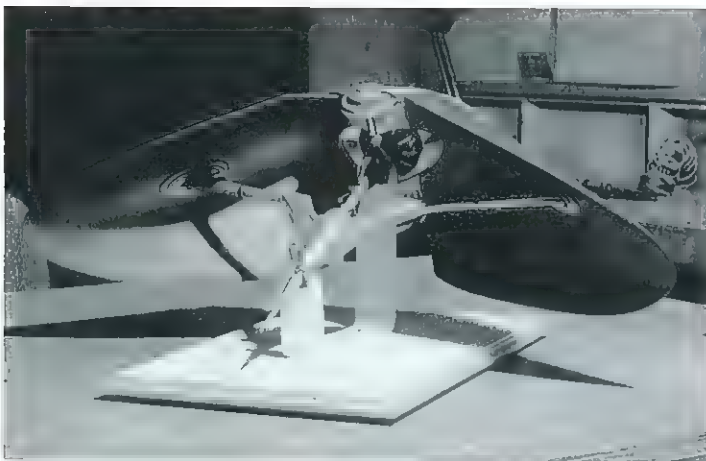
In addition to all the ships and vessels, there would be the need to create otherworldly environments, both in space and in terrestrial settings, using digital matte paintings. For the space environments, *Santa Barbara Studios'* Art Director, Richard Kriegler, designed these settings using a mixture of digital paint techniques and volume rendering. This is particularly true of the spectacular, colorful nebulas. The majestic, snow capped mountains were also digital matte paintings, composited into the scenes by *Blue Sky|VFX's* CG team.

To interact with actor Brent Spiner, who portrays *Data*, there would be need of a physical *Drone* prop, which would also become a CG model, and was affectionately referred to as 'the lawn-dart'.

There would be two character animations created, consisting of a *mechanical hummingbird* and a scene stealing *palm-pet* creature. This portion was sent back east to *Blue Sky|VFX's* New York office, to be completed by Mark Baldo and his CG team.

The traditional visual effects had to be incorporated into the work requirements too. No **Star Trek**

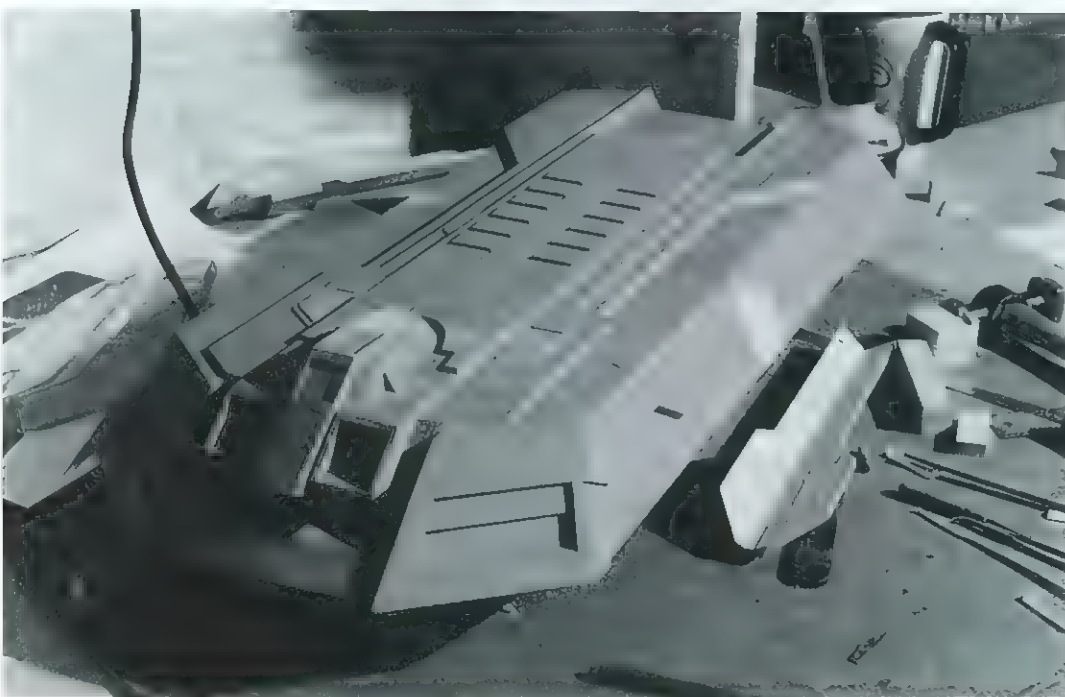
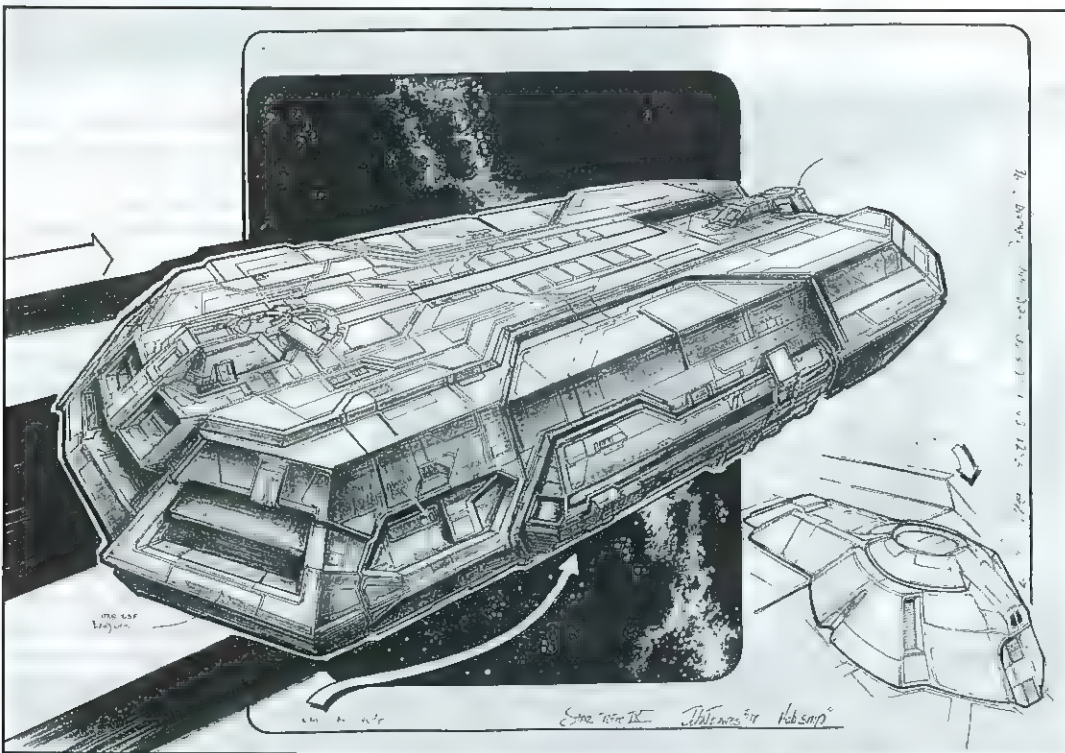
This page:
Model of Son'A shuttle built by Dave Chamberlain.
Photos courtesy *Blue Sky|VFX*.
Photographer David Swett.



First version of *Drone* (completed). Photo courtesy Blue Sky/VIFX. Photographer Logan Payne.



Lead painter Laurah Grijalva working on *Drone* wing—first design. Photo courtesy Blue Sky/VIFX. Photographer Logan Payne.



movie would be complete without technical effects such as *phasers* and transporter beam-in/outs. Blue Sky/VIFX's visual Effects Producer John Kilkenny and Visual Effects Supervisor Jim Rygiel made early tests which were shown to producer Peter Lauritson to determine if they had the right 'look'.

"It was literally down to when a *phaser* fires it warms up for this many frames, it flares for this many frames, and it travels at this speed. We had to make sure our *phasers* looked just like they did in the past. However, with the advent of technology and how things have grown in the past few years, Paramount wanted them to look a little better," John Kilkenny pointed out.

Considered, perhaps, to be the crowning jewel, were the yet to be seen new alien ship designs which designer John Eaves and model maker Greg Jein were scrambling to finish. These would feature a small armada of spaceships consisting of two *Son'A battleships*, a *Son'A flag ship*, and the massive, mile long *Son'A Science Vessel*, referred to as the *Solar-Collector*, the latter being the location for the final dramatic scenes featuring the interior and exterior of the ship.

Ahead, warp factor – 9!

During the initial start-up time, while 1st. Unit principal photography had begun, somewhere in the early Spring of '98, Santa Barbara Studios was preparing for the onslaught of CG design and construction by meeting with John Eaves. Together they began to work out the actual storyboards which would serve as guides for choreographing much

Above left: John Eaves' sketch for the *Holoship*. Left: Scanning model of the *Holoship* built by Mykel Denis and Tom Griep. Photo courtesy Blue Sky/VIFX. Photographer Logan Payne.

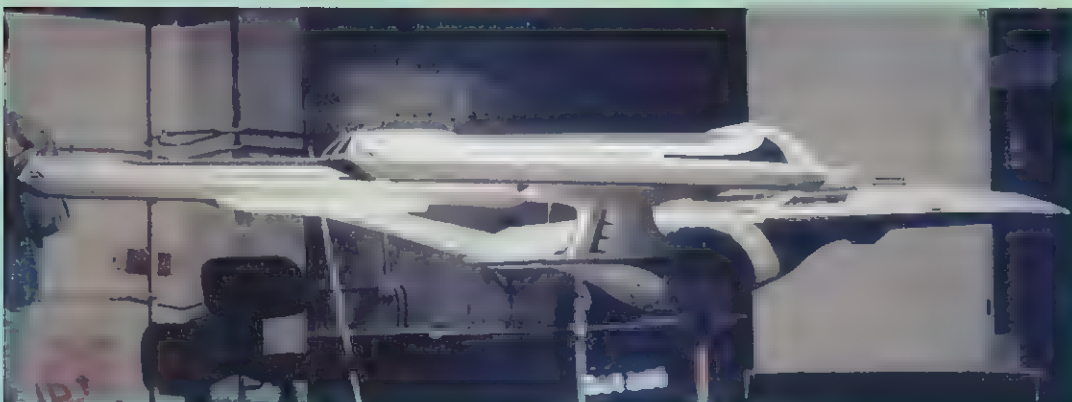
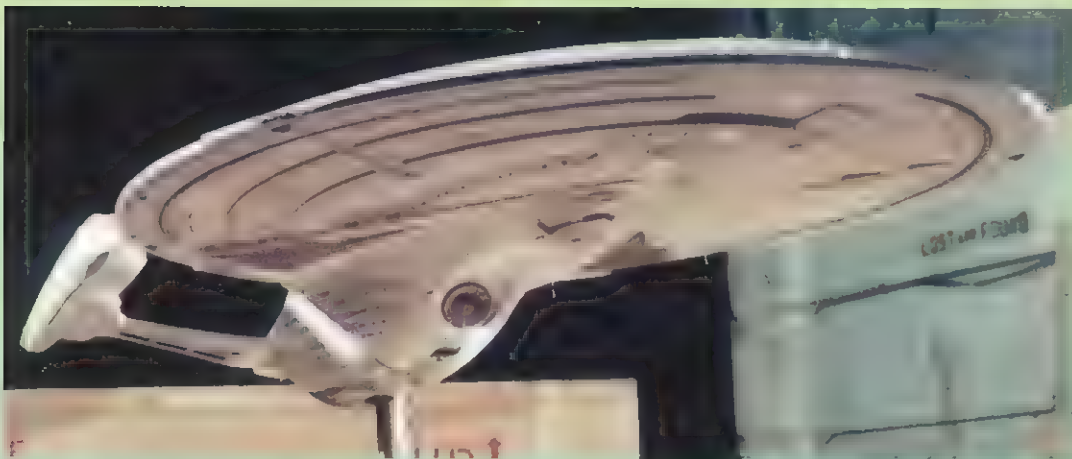


Top: First version of *Drone* (completed). Photo courtesy *Blue Sky/VIFX*. Photographer Logan Payne.

Above and left: In this sequence a *Drone* explodes as Worf hits it with a *phaser rifle*. The first image in this series is from the background plate of Worf hitting a "pyro box" filled with explosive material. Later, *Blue Sky/VIFX* digital supervisor Mark Rodahl and his team removed the "pyro box" from the original plate and replaced it with an animated digital *Drone*. Then, the digital *Drone*'s destruction was animated and layered with the background plate of Worf and the practical explosion. Images courtesy *Blue Sky/VIFX*.



Picard, Anij and Data in a row boat approach the cloaked ship. Image courtesy *Blue Sky/VIFX*.



of the space scenes, and how the ships would be interacting within these spacial environments.

To help offset the upfront load, it was decided early on that, since the *Enterprise-E* miniature was not going to be changed, it could, in fact, be used as a scanning source to set up the much needed data base that *Santa Barbara Studios* would use to construct the new CG model. What this meant was that a graphic artist would have to carefully lay down 1 centimeter tape lines over all the major portions of the existing *ILM* miniature so that it could be digitized using a stylus-based scanning system. This service was performed by *Viewpoint* at *Blue Sky|VFX's* annex sound stage.

I asked John Grower if he and his team had any reservations about using scanning as a way to get at the final modeled version. "It certainly saved a lot of time that would have gone into building the CG model. The *ILM* miniature was plenty big enough, and well detailed to get what we needed. We shot texture photographs off the miniature and used those to texture map our new CG model. The process worked great," he admitted.

There would be other models to build using this same process. Back at *Blue Sky|VFX's* model shop, Miniature Effects Supervisor Carlyle Livingston was busy enlisting his team of highly skilled model makers, which would now be facing a different kind of building challenge, that of producing scanning type miniatures.

Son'A Drones

Without revealing too much about the plot line, for those who still haven't seen the movie as of this first publishing, I can at least describe what the *Son'A Drones* are. One could best define them as 'super-smart, target oriented, flying devices'. These devices, part of an ongoing CG roster, were then developed independently at *Blue Sky|VFX*. The final design was agreed to by production and reworked only slightly by John Eaves. These revised color sketches were handed off to Carlyle Livingston and his team of model makers.

"We first built a foam-core and paper maquette, so that we could show *Paramount's* production team. Concurrent to that I had our painters, Laurah Grijalva and Kurt Zandler, prepare painted wing samples, to find out if we were interpreting the sketches correctly," explained Carlyle.

With the basic 'go-ahead' given by production, Carlyle assigned the *Drone* project to crew chief Logan Payne. Together with Dave Chamberlain, they began building all the necessary patterns for the body parts, wings, support arms, and minor detail parts. With Laura and Curt's creative painting support, the team had to quickly assemble a static version for Paramount's Art Department; two hero versions, and one stunt version.

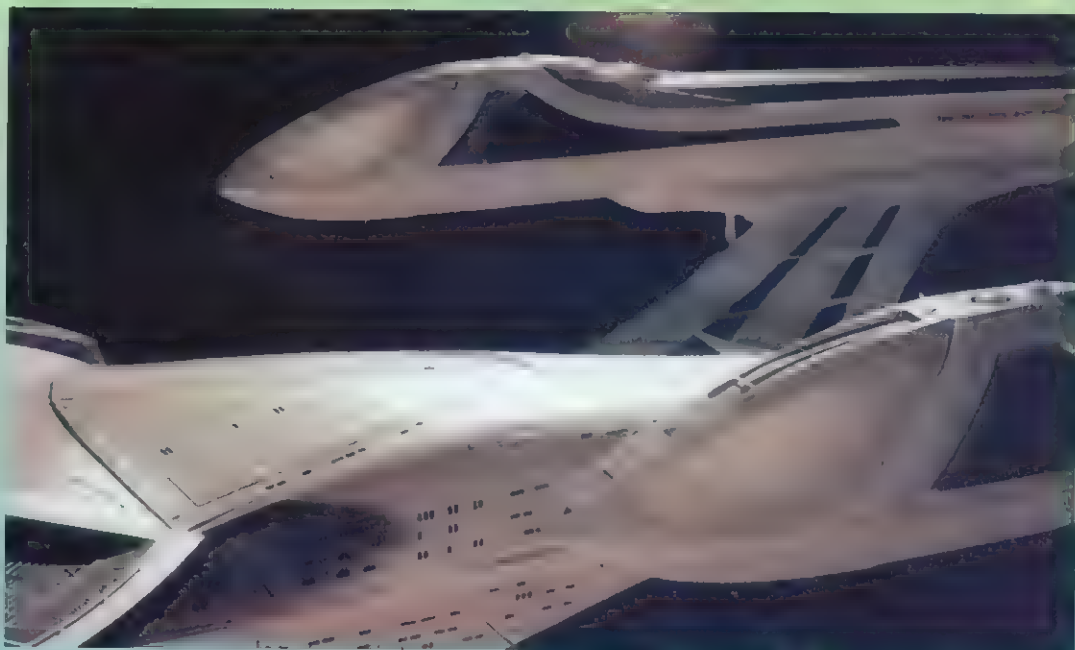
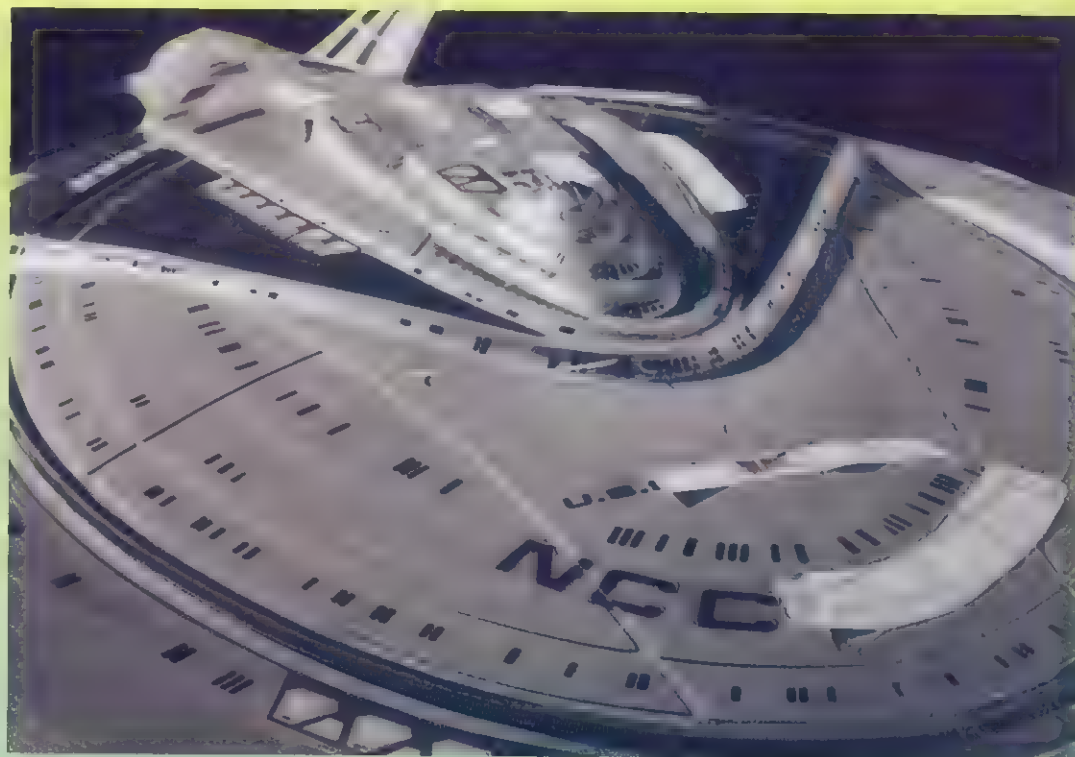
The two hero versions required an extra feature — an operating mechanical head, designed and fabricated by Erik Haraldsted. Using a CAD operated milling machine, all of the head parts were custom manufactured and assembled together, resembling a flower pod ready to bloom open. As it did so it would release tiny point darts which were, in actuality, target transmitters. This entire head section could be made to open through an attachment located on the back side of the body piece, something that Brent Spiner obviously enjoyed playing with.

When the finished props went out for critique, they were sent back with unforeseen objections. With the wings extended, the entire prop looked like a 'coppery colored, wooden propeller'. Revising this would mean resorting to an alternate John Eaves design, featuring shorter wings, with beefier leading edges, much like shoulder pads. By simply carving down the existing prop, and adding the necessary new layers to the leading edges, the props were quickly corrected and presented to production for final approval. Because of all the changes to the hero versions, the static was pulled out of the line up, and not used for scanning purposes. In its place, one of the hero *Drones* was substituted.

Additionally, since two more props would be needed for crushing, they were farmed out and made from the existing molds which Logan and Dave originally used. These crushable versions were made of a soft metal, most probably a tin or lead alloy.

Federation Holoship

The first of the custom built scanning models was the *Federation Holoship*. Both *Blue Sky|VFX* and *Santa Barbara Studios* would be creating scenes using this vessel. To start the process, *Blue Sky|VFX*'s model shop led off. They were asked to produce a simplistic, yet accurately detailed scale miniature which would be scanned into a digital data base and be shared between the two effects houses.



Opposite page, top to bottom: 3/4 over beauty shot of ILM *Enterprise-E* miniature—scan set-up; 3/4 under beauty shot; 3/4 rear straight on beauty shot; rear over straight on beauty shot.

Top: close-up of saucer section having tape grid lines applied.

Above: close-up of port engine nacelle with tape grid lines—scan set-up. All photos: Jim Key.

The first pass at developing this miniature was undertaken by lead model maker Mykel Denis and fellow model makers Tom Griep and Tamara Waters. Following John Eaves' preliminary sketches, they produced a rectangular shaped miniature, complete with all the scribe lines necessary to guide the CG artist into producing the final model. Everything went without a hitch, until it was presented.

According to, Carlyle, "When Rick Berman and Peter Lauritson and everyone else involved looked

at John's drawing, what appeared to be the front was, unknowingly, the rear view. So, when this was pointed out, they had a hard time visualizing the ship any other way than what their original perception was. Therefore, because of that presumption and the shots needed, the ship was turned around 180 degrees, forcing revisions to the engine nacelles and the location of the conning tower, or bridge area. And because the *Holoship* had to look like it was holding an entire village inside, perception of human scale was important. Rick and

Peter commented on the hatch needing to be bigger. So these changes were made. It's part of the process of finding out just what's right."

With the scanning model completed, it could then be scanned into a digital data base. *Blue Sky|VFX* had only to produce a portion of the ship, shown cloaked in the water. *Santa Barbara Studios*, however, had to take the data base and further construct the missing other end, since it would be seen in the whole, de-cloaking in space.



Son'A Shuttle

The second of the two scanning miniatures, the *Son'A shuttle* is, in some people's opinion, the wildest looking ship in the collection. In its original inception it featured many open areas between the wings and main fuselage area. These aerodynamic passages were thought to give the craft too whimsical an appearance, so they were filled in with 'techno paneling'.

Assigned to complete this scanning model was Dave Chamberlain. Provided with several color sketches and a 3D maquette built by Greg Jein, he began the carving process. From dense yellow foam, the ship was produced out of five main parts – the left and right wings, the center horseshoe body, and the left and right wing gun pods. Once glued together, the pieces were then covered with urethane casting resin to firm up the surfaces. After curing, these surfaces could be sanded smooth, gray primed, and detailed with pencil panel lines. Only tiny details would need to be added to indicate exhaust ports, vents and gun barrel tubes.





And since these were symmetrical in design, we could have gotten away with just building half."

I was equally comforted by another comment that both Jim Rygiel and Carlyle Livingston made to me – essentially how they both strive to have maquettes built for previsualization, and the importance of study models and/or scanning models. Though many times now the finished form may be in CG, these physical representations still serve their purpose when seeking approvals, since they hide nothing and reveal every nook and cranny.

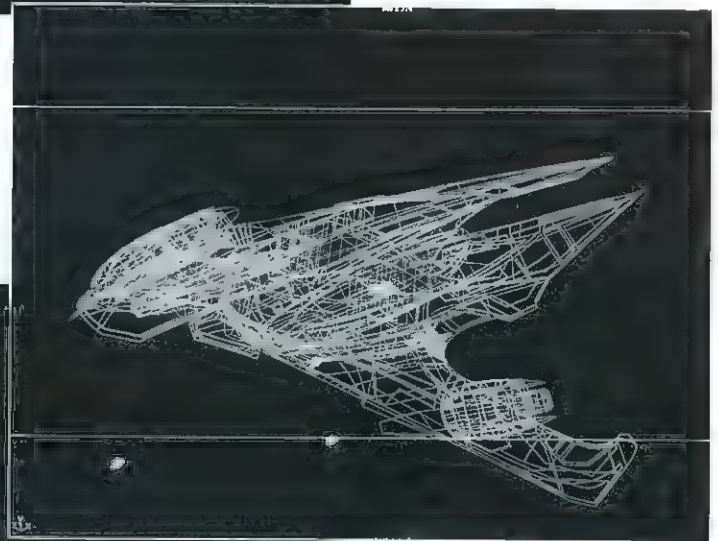
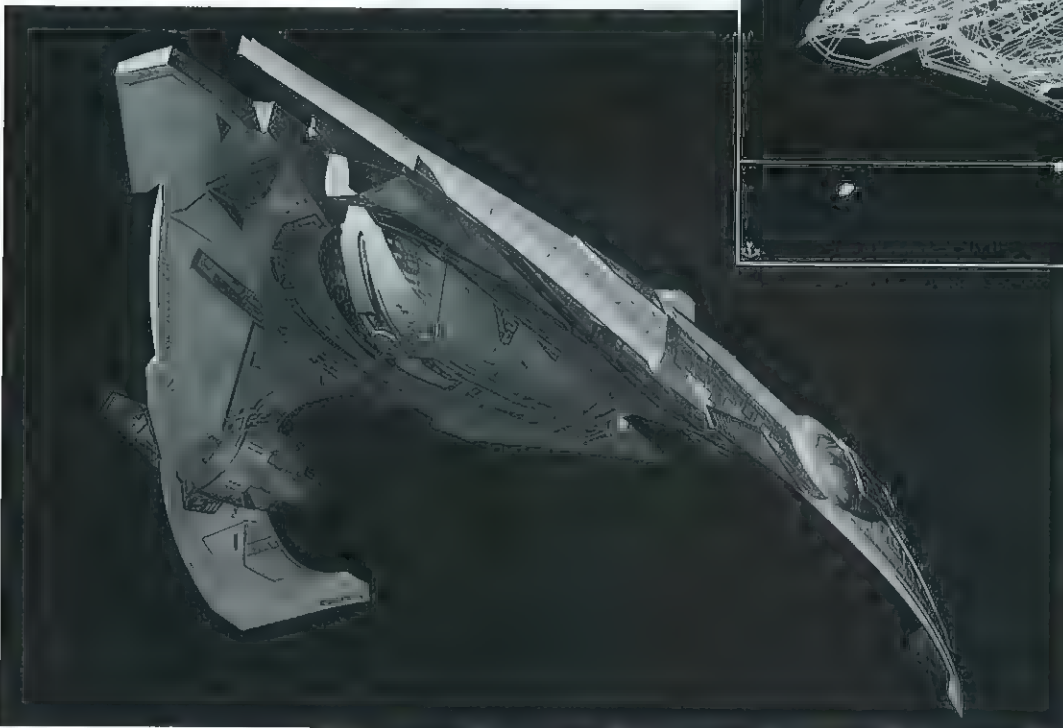
Concluded next issue with a detailed report on the creation of the Son'A Science Vessel, miniature/CG interior sets, and filming of pyrotechnics for the movie's finale.

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Custom Miniatures,
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Though designed as a "less complex" miniature, from a combination of foam and reshape, one can see from the pictures featured in this article that even scanning models have their own carefully crafted luster. Nonetheless, they are beautifully constructed

physical miniatures, made to exacting specifications. Which reminds me of something Mykel Denis told me of his build on the *Holoship*. As he put it, "It's hard for a model maker who's used to doing detailed work to do just what is necessary. It was difficult to stop.



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Opposite page top: CG model of *Drone*. Opposite left and this page: CG model of *Son'A shuttle*.
Inset this page: *Shuttle CG wireframe*.
Images courtesy *Blue Sky|VIFX*.

David Merriman – a photo scrapbook

This issue we spotlight just a handful of regular contributor David Merriman's masterful model creations. Many have appeared in film and TV, whilst others are the result of commissions by private collectors and exhibitions. Whatever their origins, we know you'll enjoy taking a close look at them all as David talks you through this photo-record of a career in miniatures...

Shot #1. This scratch-built model of the *Spindrift* from the TV show **Land Of The Giants** was built for a client. The hull is vacuformed

styrene plastic formed within female molds. The model features a complete cockpit interior and a flashing light circuit driving the

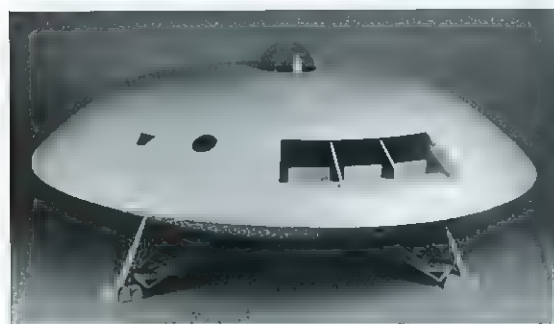
'pulsating' lamps behind the engine intakes. The markings on the side were custom-made dry transfers made locally. The model was finished, as is my practice, with automotive acrylic lacquer paints.



Shot 1

Shot #2 Another commissioned job, this vacuformed model of the *Jupiter-2* from the TV show **Lost In Space** sits atop a launching structure formed from cast resin pieces. The base contains a power supply which charges a battery within the model that powers a circuit which in turn sequences the 'rotating' light array within the lower dome.

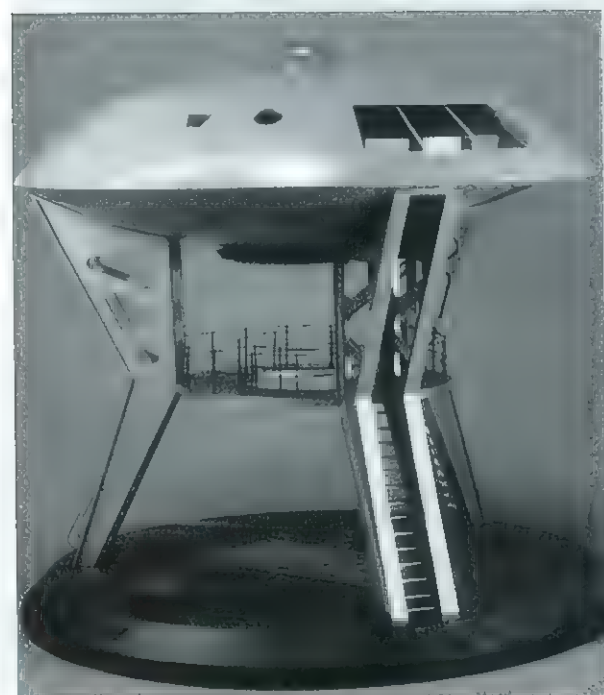
Shot #3. The vacuformed 10" model *Jupiter-2* features a practical



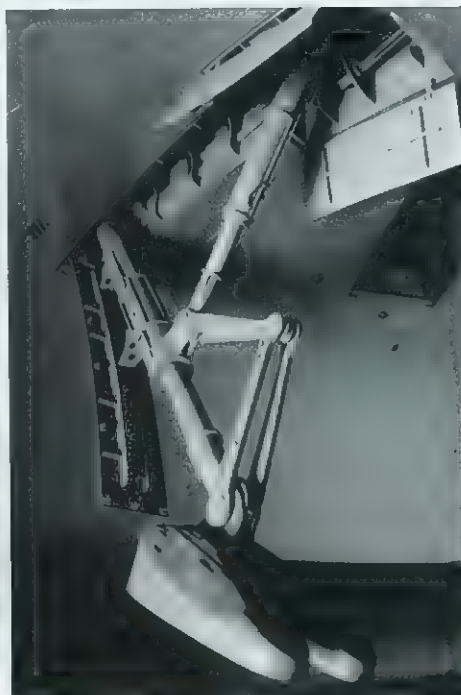
Shot 3



Shot 4



Shot 2



Shot 5

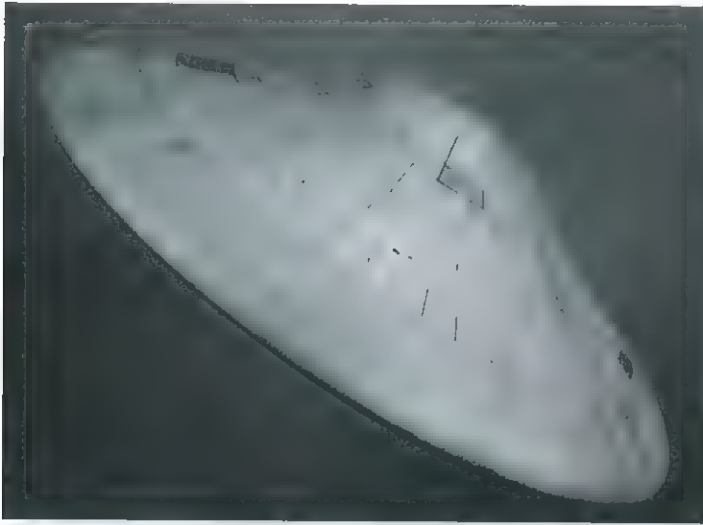
interior and practical landing gear. The cockpit computer consoles, landing gear pads and struts were cast polyester resin formed within rubber RTV molds.

Shot #4. This five foot diameter model of the *TD-1* was one of two miniatures representing this craft, featured in the slasher movie **Midnight Movie Massacres**. This particular model, built of GRP, featured plug-in landing gear elements that could be pulled and replaced with fairing plates to represent the craft with the landing gear 'retracted'. This model was "flown" around the set using overhead wires, just like the miniatures in such movies as **Forbidden Planet** and **Plan 9 From Outer Space** – the best and the worst of 'em! A set of practical lights around the center of the saucer was powered and blinked from an off-model control box that fed the lights through the support wires.

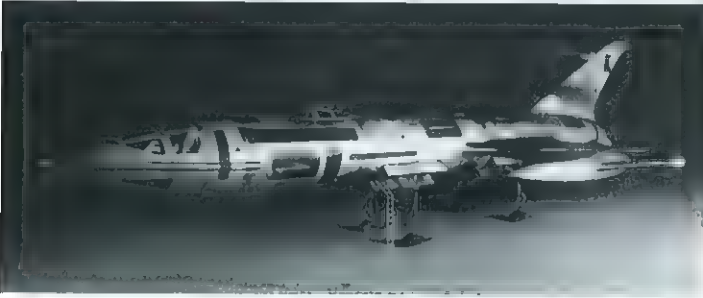
Shot #5. The landing gear was given special attention: when the craft made contact with the ground, the oleo struts contracted into their cylinders as the 'torsion links' articulated – very neat looking and practical. However, the landing gear was not retractable; an editorial break between seeing the landing gear deployed and retracted gave the illusion of function. The three landing gear assemblies were removed and the opening faired over with a false set of 'gear doors' to show the saucer in the 'clean' configuration, ready for high-speed flight.

Shot #6. For the movie **Midnight Movie Massacres** we built a smaller, five inch diameter model of the *TD-1* saucer for shots of the vehicle within a massive hangar. This model was vacuformed over two lathe-turned wooden plugs. Extensive scribing and weathering gave some life to the otherwise uninteresting shape of the thing. Off color panels were painted within some scribed areas; "technical markings" were done by painting through acid-etched stencils, and the weathering streaks created with ground pastel chalk applied with a stiff brush.

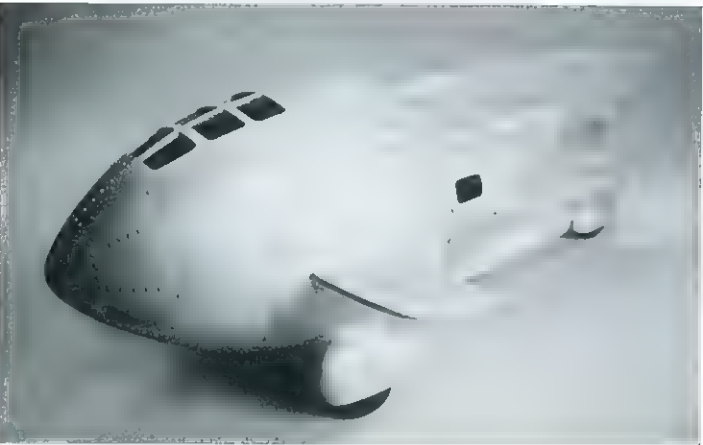
Shot #7. The model, which became the 'hero' model of **Midnight Movie Massacres**, started out as a paper tube bodied rocket I built a quarter of a century ago! When I became involved with the movie, the producer, Wade Williams, saw



Shot 6

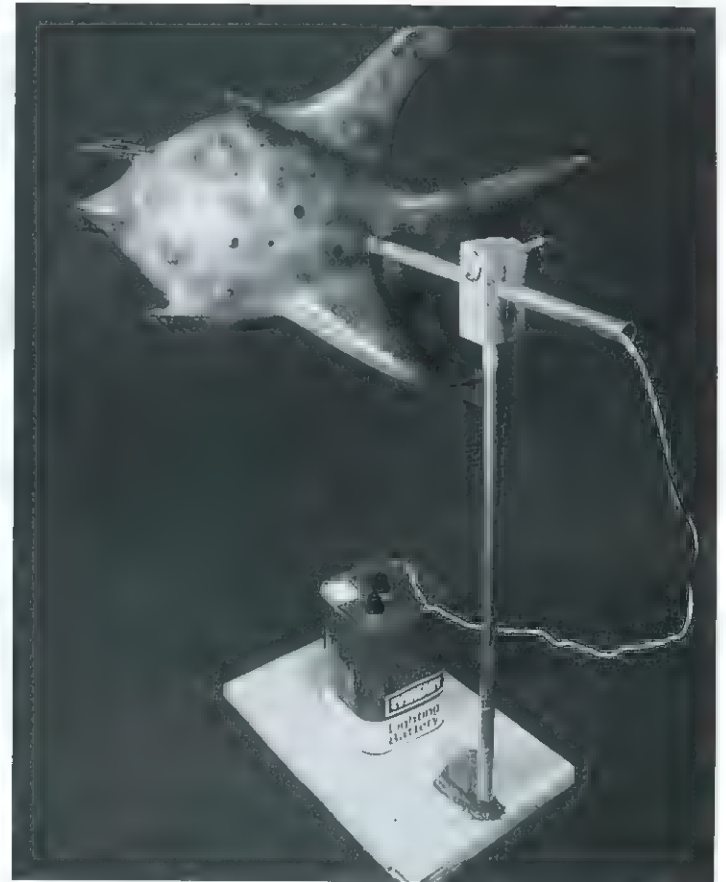
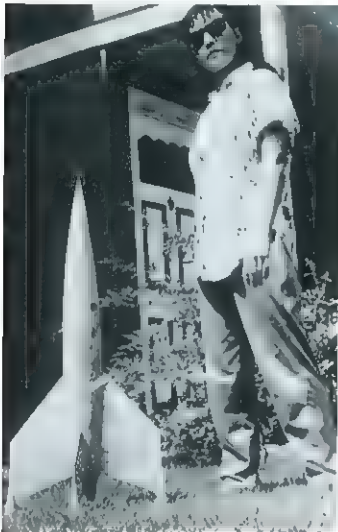


Shot 7



Shot 10

Shot 11



Shot 8



Shot 9

Shot 12



Shot 13

a shot of this model in my portfolio and fell in love with it. Extensively reworked, it became the effects miniature you see here. The *Ranger*, like the small *TD-1* miniature, was secured for filming on a "pipe stand".

A heat formed clear plastic nose was pulled from butyrate sheet and glued to the hull, then masked and painted with the rest of the model. The wings are balsa wood. The two long 'wing tanks' aft were vacuformed from styrene sheet, as were the various bumps and 'astrodome' adorning the hull. Panel shading was done with a double-action spray gun and *post-it-note* masking. The landing gear elements were formed from cast resin 'treads' and soldered brass tube 'legs'.

Shot #8. The 'bad guy' spaceship for **Midnight Movie Massacres** was an afterthought – the Producer told me during the post-production phase of the film that he needed this miniature in three days! I started by forming the shape in polystyrene foam. The model was then given

a GRP skin using epoxy resin to preclude chemical attack of the foam substrate. Working the model's surface with *Bondo* (a *P38* equivalent) I faired in the 'wings' and sharp 'probes' to the hull and finished the model off with automotive paints, quick dried under an array of heat lamps. Two days without sleep will make you crazy!

The interior of the model had to be hollow for lighting. Pouring gasoline through the rocket nozzle caused the foam core to reduce to a mush that was poured out, leaving a hollow GRP hull! Inserting a large six Volt bulb within the model provided all the illumination needed to back-light the many acrylic rod windows set into the surface. Note the quickly prepared pipe stand used to support the model for filming. The battery on the base of the stand supplied current for the internal lamp. A heavy gloss clear coat was polished out with *Jeweler's Rouge* to give it the desired sheen. Still smelling of paint, the miniature was boxed up and shipped out on day three!



Shot 14



Shot 16

Shot #9. Occasionally I build a model just for myself. This little vacuformed model was inspired by the Edward Valgursky illustration that appeared on the dust jacket of an old *If* anthology book. His *21-X* spaceship has the classic 1950's look! The base was cut from Walnut. The support wire between base and model was built up with tissue and glue to form the exhaust trail. The descriptive plaque atop the base was acid-etched from original art work.

The model was finished using lacquer paints. The *21-X* markings were spray painted through acid-etched stencils. Smaller markings were achieved with dry-transfer markings.

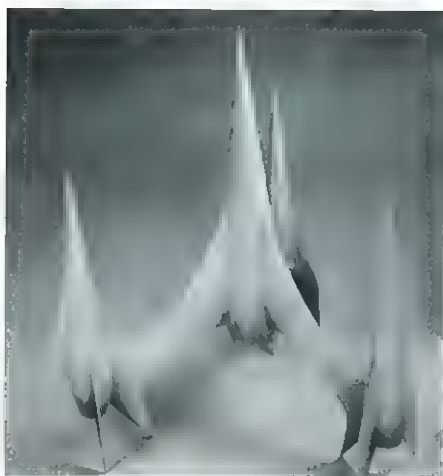
Shot #10. A built up Herb Deeks resin kit. The classic spaceship from the old **Flash Gordon** serial. I don't know if these kits are still on the market, but let me tell you, if you can find one – buy it! Excellent resin work – no bubbles, great fit, and well engineered! I put this model together in a week's worth of nights. The model was painted silver after laying down the many rivets with a white glue-filled syringe. Some off-color panels helped liven up the model. Carbon streaking behind the many rocket tubes behind the cockpit was

done with a stiff brush and crushed pastel chalk powder.

Shot #11. This 1/48 model of the *Luna* from the film **Destination Moon** was built for the Bob Burns Museum to replace the original effects miniature lost in the George Pal house fire. The body and fins were GRP parts formed in GRP tools (molds). The three "teardrop landing feet" and ventral "support strut" were cast from polyester resin.

The drawings I used to build the model were prepared by Bob and his crew from film frame projections on a wall, no less! The model was sent from my home in Virginia to California in this condition. Later, Bob Skotak and Tom Sherman finished off the work. The *Luna* has since been integrated with the surviving launch site gantry miniatures. The diorama is now on display at the Bob Burns Museum and was featured in a recent episode of the **SF Buzz** show.

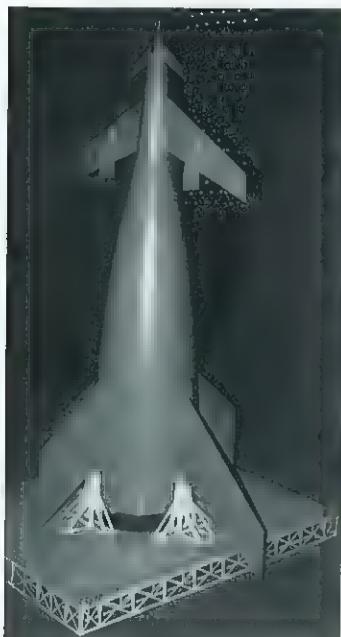
Shot #12. This model is a *Lunar Models* re-cast (a practice I do not approve of!) of the old **Aurora Lost In Space Cyclops**. The effect of 'hair' was achieved by mixing in strands of cotton to the paints used on the head, face, and body. The "cuticles" around the hand and



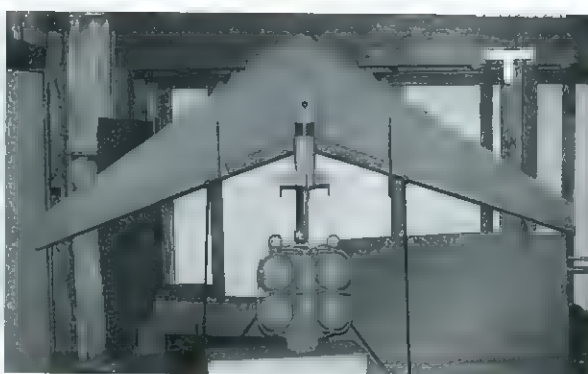
Shot 18

foot nails were built up from CA adhesive and baking soda. A fun departure from the usual 'hardware' type of model building I engage in.

Shot #13. A ten inch tall vacuformed model of the *Luna* from the classic movie, **Destination Moon**. This model should not to be confused with the *Lunar Models* kit of similar size and proportions.



Shot 21



Shot 17

Shot 20

Shot 19



production stills used to document the build-up.

Shot #17. I've done some work for *Lunar Models*. Case in point: this *Cosmostrator* from the East German (remember when there was a split Germany?) film **First Spaceship On Venus**. I produced wooden masters, made a set of pre-production RTV molds, and cast up this "proof model" before sending the work onto Mike. Weird looking!

Shot #18. Another job for *Lunar Models* was to the tooling I developed for the *Mars-1* kit. The original miniature has appeared in no less than five different movies! Originally designed by Bonestell for **Destination Moon** but rejected for that production, this concept has become one of the "classic" spaceship designs to come out of the 1950s. I engineered the kit for a plug-and-glue fit.

Shot #19. I also restore original effects miniatures: This is the *Pilot Ship* element of the *Spaceship-one* miniature built in the mid-50s for the George Pal production **The Conquest Of Space**. It arrived here in Virginia in terrible shape: the fins were missing, the GRP hull was cracked, a previous botched restoration attempt had to be undone, and a fifteen pound internal solid rocket



Shot 15

The base — capturing the look of the fractured lunar surface Chesely Bonestell conceived for the movie — was made by first pouring out a thin slab of Plaster of Paris and letting it harden. Sandwiching the slab between two pieces of cardboard, it was slammed onto the floor and jumped on a few times. Back on the table, the upper piece of cardboard was removed revealing a fractured slab. I then applied each broken piece atop a pre-glued wooden display base, jigsaw puzzle fashion.

Shot #14. I was commissioned by a Japanese model distribution company to build a beauty model of a re-issued *Flying Sub* kit. To do the job right I scratch built a new front end and rear 'bulkhead'. Cast resin 'hatches' within the upper and lower annular spaces further improved the model. It was finished in automotive lacquers and buffed out to a high gloss luster. A fun job and a hit at the trade show it was built for.

Shot #15. The *Orbit Jet* from the *ZIV TV* show, **Rocky Jones, Space Ranger**. Another excellent *Lunar Models* kit! Great fit, no bubbles to fill, and superb display diorama. The only thing special I did was to mask off two of the fins and to paint in the *XV2* markings. I used water soluble



Shot 25

acrylic paints to color the base. Stipple and dry brush techniques highlighted the ground and rocks. A little spray-painting under the rocket's nozzle represented carbon streaking from the exhaust jet.

Shot #16. Many, many moons ago I built this model of the *Ark* from the excellent George Pal film **When Worlds Collide**. A block of foam forms the majority of the structure representing the side of the mountain upon which the "launching track" was erected. The launching track was built up from styrene sheet. The *Ark* was built up of vacuformed and cast resin parts. Pictured are some of the



Shot 26

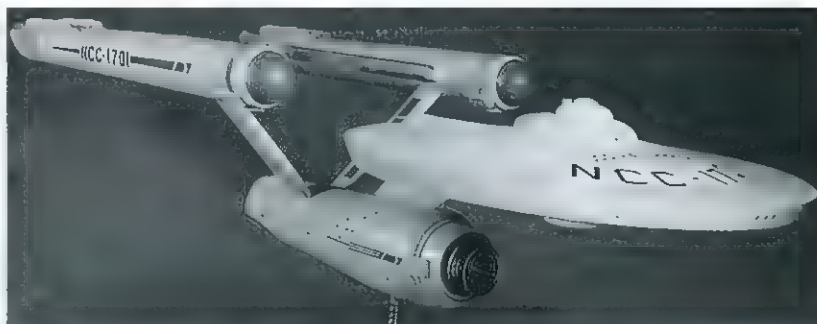
motor housing (used for the pyrotechnique take-off scene) had to be pulled.

New fins were cast after I produced a fin master and RTV rubber mold. The hull had to be cut in half to liberate the solid rocket housing. I then built a fake engine bulkhead and outfitted it with an array of rocket motor nozzles. I further enhanced the miniature by building and installing internal detail items such as the cockpit area under the removable nose fairing, and building up a practical "astrogator" station under the hemispherical bubble on the side of the rocket. The model was finished with lacquer paints. I built a wood display base so the rocket could be displayed by itself.

Shot #20. While I was rebuilding the *Pilot Ship*, the California restoration crew (including Bob Burns, Bob

Skotak, Tom Scherman and other notables) worked to get the *Wing* and *Booster* elements presentable. Here we see the restored *Spaceship-One* miniature before being set up for display in the Bob Burns museum. A labor of love!

Shot #21. I was contracted by Fred Ordway (best known of the von Braun biographers), who was representing IBM, to build two 1/48 models of von Braun rocket concepts. This seven foot tall *Cargo Rocket* is on display during its year stay at the Smithsonian Air & Space Museum, part of the *Blueprint For Space* exhibit. The body of this model's first and second-stage is foam core skinned GRP. The canard-winged third stage was a kit assembled from GRP parts formed in GRP tooling, as were



Shot 32

an illustration done by Hugo award winning artist Kelly Frease. You can imagine my delight when, some fifteen years later, I had the opportunity to present the model to the artist himself!

Shot #26. A wanna-be TV producer commissioned me to build this display model of his *Endeavor*, an asteroid mining ship. The model became part of a promotional package he shipped around Burbank in the mid '80s. Note the strong lineage to the *Botany Bay* of *Star Trek* fame. No accident – that's how he wanted it to look! The pencil shaped hull was a hunk of Bass wood; the box-like structures were built up from styrene sheet plastic. The parabolic antennas were vacuformed, as were the three big engine nozzles.

Shot #27. This three foot long GRP and plastic sheet *Fireball XL5* was originally owned by one of the early *Starlog* staffers who worked a trade with me. I was surprised (and very pleased) to learn a few years back that my model is now owned by Greg Jein! *Man...* it don't get any better than that!

I put a great deal of effort into my *Fireball XL5* and it, even after fifteen years, represents some of my best work! The Main hull is GRP built within a GRP tool. The wings and fins were all vacuformed. Other vacuformed items include the "teardrops" on and under the wings, *Junior* body and clear part, main-body "bubble canopy", and a few other items. Home made decals represented the "Fireball", all other markings were spray painted through frisket paper masks.

Shot #29. The *Fireball Junior* was built to be removable from the main-body. It also sported removable landing gear struts and skids for ground display. Note all the work that went into that cockpit – *wow!* What a chore that was. A great deal of care was taken to capture the "weathering" of the original studio miniature(s).

Shot #32. A twenty nine inch long scratch-built model of the

Enterprise from the TV show *Star Trek*. All major assemblies were vacuformed over wooden plugs. The detail items, such as the bridge, sensor dish, front section of the secondary hull and other items were cast resin formed in RTV rubber molds. This model featured three zones of LED lighting. A sequence circuit drove a back lit array of LEDs to give the "engine" effect on the face of the bright orange *unarp* engine domes. The markings were applied through acid-etched stencils. Very proud of this one!

Shot #33. One of the two 1/48 models I built for the IBM exhibit, *Blueprint For Space*. This one represents the von Braun *Earth-orbit-to-Moon-orbit ship*. A model builder's engineering challenge, par excellence: This model had to be built to be lightweight, of high structural integrity, and to be able to tolerate transportation, set-up, tear-down and either pylon or hanging display. The spheres, doughnut, engines and square bins were vacuformed. The engine turbo-pumps, plumbing, and other small detail items were cast from polyurethane resin in RTV rubber molds. The parabolic antenna was built up of soldered wire from a special assembly jig. The four "girders" holding everything together and the "+" shaped engine thrust foundation were built up from aircraft quality plywood – high strength, low weight structures. Some of my best work!



Shot 33



Shot 29



Shot 27

the first-stage stabilizer fins.

Shot #22 (see page 2). Ellie, my wife, standing next to the Smithsonian display of our two 1/48 von Braun rocket models. We were invited to the opening reception and were delighted to see the attention paid by the display organizers to accurately chronicle the life and achievements of Doctor von Braun.

Shot #25. Twenty five years ago I built this model from a broken broom handle, scraps of balsa sheet and some plastic card I got from the "rubber and plastics" shop aboard the *Tender* I was stationed on during my early Navy days. I was inspired by

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STATESCENE

Marc J. Frattasio

Menace Marketing

The Galoob division of Hasbro has released a special 'sneak preview' *Star Wars Action Fleet* set containing a vehicle, location and characters featured in the upcoming **Star Wars Episode 1, The Phantom Menace**. This limited edition set, *Gian Speeder and Theed Palace*, comes with a section of battle damaged stone wall and courtyard, a *Gian Speeder* (a hovering, armored combat vehicle), two battle droids, *Captain Panaka* and a *Naboo* foot soldier. The set apparently represents the *Galactic Trade Federation's* attack on *Queen Padme's* palace on planet *Naboo* as seen in the new movie.

Hasbro have recently released a number of new 3 1/2 inch character figures from the original *Star Wars* trilogy. These include *Luke Skywalker* in *Tatooine* desert outfit with floppy hat, *Princess Leia* in *Yavin Rebel Base* ceremonial dress with *Rebel* medal of honor, *Obi-Wan Kenobi* with the hood of his robe covering his head, a snow-covered version of *Chewbacca* as seen on ice planet *Hoth*, *R2-D2* with spring loaded 'launching' *lightsaber* as seen on *Jabba's* sail barge in *Return of the Jedi*, *Yoda* with accessories, *Darth Vader* with double cape and *Emperor Palpatine* with transparent force lightning projecting from his hands. Starting with this new wave of figures, Hasbro are packing their *Star Wars* figures

with a full color photo trading card.

Hasbro will soon release a number of new boxed diorama sets containing 3 1/2 inch character figures. These include a fully 3D (apparently made of card, unfortunately) *Mos Eisley Cantina* diorama with *Imperial Sandtrooper* figure, a *Cantina Aliens Cinema Scene* window boxed set containing *Takeel*, *Labria* and *Nabrun Leids* figures with card *Mos Eisley Cantina* backdrop and a *Jedi Spirits Cinema Scene* window boxed set containing transparent figures of *Obi-Wan Kenobi*, *Annakin Skywalker* and *Yoda* with card *Ewok Village* backdrop.

As announced previously, AMT/Ertl have picked up the license to produce kits based upon subject matter seen in the three up-coming *Star Wars* films. It has been confirmed that AMT/Ertl will produce at least eleven different kits based upon subject matter from **The Phantom Menace**. Five will be released during May 1999 to coincide with the film's release and an additional six are scheduled to be released during the fall of 1999. Apparently the *Star Wars* prequel kits will be a mix of glue-together and snap-together subjects.

AMT/Ertl plan to reissue their *Star Wars Death Star* kit with a battery operated lighting kit during the fall of 1999.

Polar: 1999

Polar Lights, the kit making subsidiary of *Playing Mantis Toys*, have announced several new releases for 1999. Some of these kits will be reproductions of *Aurora* subjects from the 1960s, others will be completely original products, and one kit will be an interesting composite of an old *Aurora* subject and a completely new figure! The *Aurora* replicas planned for early 1999 release include the *James Bond* and *Odd Job* figures kits from *Goldfinger* and two monster customizing part sets.

Persistent rumors continue to circulate that *Polar Lights* will reproduce the *Aurora Seaview* submarine from *Voyage to the Bottom of the Sea*. Completely original kits planned for release during early 1999 include the *Wolfman* (a smaller scale version of their large resin *Wolfman*), *Godzilla* as seen in the recent *American Tri-Star* film and the house from *Alfred Hitchcock's Psycho*. The composite old and new kit will be a *Dr. Smith and Robot* diorama from the *Lost in Space* TV series, which will combine the *Polar Lights Aurora Lost in Space B-9 Robot* with a new, in-scale *Dr. Smith* figure kit.

Discontinued

Revell-Monogram are discontinuing their *Armageddon*, *Battlestar*

Galactica, and *Star Trek: Voyager* kit lines, so grab the kits you need while you still can.

Star Trek Action

Pocket Books have published *Star Trek Action* by Terry J. Erdmann. This 288 page large format hardcover describes in great detail, using text, artwork and photographs, exactly how several scenes in *Star Trek: Voyager*, *Star Trek: Deep Space 9* and the recent *Star Trek: Insurrection* movie were produced. This amazing book demonstrates, perhaps for the first time, all the skills and techniques required to transform an idea into a television or film scene. The set construction, prop, starship, costume, and makeup photographs in this book are sure to make it very desirable for *Star Trek* model makers.

AMT/Ertl reissued their *Star Trek: First Contact* *USS Enterprise NCC-1701-E* kit with new box artwork and a new decal for its display stand in conjunction with the theatrical release of *Star Trek: Insurrection*.

Playmates have released eight 9 inch *Insurrection* figures: *Picard*, *Riker*, *Data*, *Laforge*, *Troi*, *Worf*, *Ru'afo* (an alien of the *Son'A* race), and *Anij* (an alien of the *Ba'ku* race). A total of

four, fully dressed twelve inch dolls were also released: *Picard*, *Riker*, *Worf* and *Data*. *Playmates* also reissued their electronic *Type II phaser* and *USS Enterprise NCC-1701-E* in new *Star Trek: Insurrection* packaging.

AMT/Ertl plan to reissue their *USS Enterprise NCC-1701-C* (from the *ST:TNG* episode *Yesterday's Enterprise*) kit during the spring of 1999 with a battery operated lighting kit and new decals for the starships *USS Yamaguchi* and *USS Excalibur*.

AMT/Ertl have apparently removed all *Star Trek* kits introduced prior to *Star Trek: First Contact* from their 1999 catalog. So, if you need any of the older kits, plan to get them soon.

Simon and Schuster have recently released a new CD ROM for IBM compatible computer systems called *Star Trek Starship Creator*. This allows you to mix and match standard *Federation* starship parts to create your own *Star Trek* starship designs.

AMT/Ertl also plan to reissue the old *MPC Alien* kit from the first film in the popular *Alien* trilogy.

Alpha revisited

According to Gerry and Sylvia Anderson, the moon will be blasted out of Earth orbit by the accidental explosion of massive nuclear waste dumps on September 13th, 1999. To commemorate the coming of this *Space: 1999* television program fictitious event, AMT/Ertl are reissuing the old *MPC Eagle Transporter* and *Moonbase Alpha* kits during early 1999. How many of you reading this watched *Space: 1999* during the mid 1970s and assumed we would have a base on the moon by 1999? I certainly did!

Factual Space kit releases

AMT/Ertl have recently released the *Man In Space Rocket Collection* under their *Pro Shop* label. This fine kit, which contains 1/200th scale replicas of NASA's *Mercury-Redstone*, *Mercury-Atlas*, *Gemini-Titan II*, *Saturn 1B*, and *Saturn 5* rockets, is a long-awaited reissue of a late 1960s AMT product.

Revell-Monogram will repackage their *Russian space station* kit from the film *Armageddon* and market it as the present day *Mir Space Station* during 1999. The 'new' 1/144th scale snap-fit kit will come with glue and a small selection of paints.

Watch the skies

Testors will soon release a resin *Roswell, New Mexico UFO crash scene diorama* kit which is to be loosely based upon their recent *Roswell UFO*. This kit will contain a desert diorama display base, crashed UFO and a couple of US military figures.

B5 Mk II and III

Revell-Monogram will also repackage and reissue their recently released *Babylon 5* station kit twice during 1999. The first reissue will come packed with glue and a selection of paints. The second will be packed with a cloisonné pin and enhanced decals and be marketed as a 'limited edition' kit.

US Kit Report

Anthony Taylor

Welcome! As I write this November is passing rapidly. I know by the time you read this Christmas will already have happened, but spare a moment to think of the less fortunate at this time of year.

As toy and model collectors we have closets full of playthings, but there are children around the world who do not. Please join me in supporting worldwide programs to place toys in the hands of needy children this Holiday Season. In the United States, The US Marine Corps Toys for Tots program does great work in this area. Please call them at 703-640-9433 for more information.

For Stateside readers, I will be attending the *Science Fiction Model Con 1* on Saturday, January 30, 1999, here in the Atlanta area. I invite everyone to stop by and support this new show and say hello. It will be open from 8:00am to 5:00pm and will be held at Berkmar High School, 405 Pleasant Hill Road in Lilburn, Georgia. Bring a model to enter in the contest! For more information, call (770) 921-3636. See you there!

Reviews

Venusian Scout Ship

Manufactured by: *UFOlogy Technology*

P.O. Box 2474

Monrovia, CA 91017.

<http://www.ufotech.com>

1-877-836-8324

Scale: 1:48.

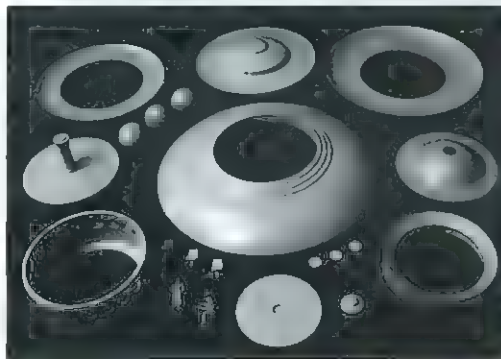
Price: \$150.00 plus shipping.

Material: resin.

18 parts (plus 12 laser etched windows).

Ratings (1-10)—Packaging: 8; Likeness: 10; Pattern Quality: 10; Casting Quality: 9; Pose: NA; Detail: 9; Proportions: 9.

The late 1940s and early '50s was an interesting time to be an American. New technology and cold war paranoia were overwhelming factors in everyday life. The proper nuclear family had a Mom, a Dad, 2.5 kids, a dog, a large automobile with swept back fins, a television, and, if they were lucky, a bomb shelter. Out of this dichotomy of pressure and apple pie normalcy there grew a some very strange people with very strange stories. George Adamski was one of those people.



Mr. Adamski gained notoriety as one of the first people to claim ongoing contact with beings from another world... Venus to be specific. Adamski described his encounters with the Venusians and his rides in their saucer-shaped *Scout Ships* in his 1953 book, *Flying Saucers Have Landed*.

Forty five years later, *UFOlogy Technology* has released a stunning kit of *Adamski's Saucer*. Ten inches wide, it is scaled to sit alongside *Testor's Roswell UFO* and *Area 54 Saucer*. The *Venusian Scout Ship* is a terrifically accurate representation of the classic UFO of the 1950s.



Assembly of this kit is a breeze. It is engineered very much like a mass market styrene model, right down to fit pins on many of the parts! There was minimal cleanup work to do, just a very small amount of sanding where the sprues had been snapped off. No putty was needed, and all parts fit easily together. All in all, I spent about an hour and a half assembling this kit. I was very impressed with the level of detail in the full interior, including several figures of the Venusian pilots. If

you are an *X-Files* fan, saucer buff, or just into cool models, I would recommend the *Venusian Scout Ship*. It would be a great first or second kit for anyone!

Dragonfly

Manufactured by: *Star Kit*

Dan Johnson

705-B Beach Road

Hampton, VA 23664.

757-851-6849

Email: djohnson@visi.net

Price: \$40.00 plus shipping.

Material: resin.

8 parts.

Ratings (1-10)—Packaging: 8; Likeness: 9; Sculpture Quality: 8; Casting Quality: 8; Pose: NA; Detail: 7; Proportions: 8.

In 1964, the first prime time, adult cartoon made its debut on a Friday night on *ABC*. *Jonny Quest* presented the adventures of 11 year old *Jonny*; his father, scientist *Benton Quest*; *Hadji*, their young indian companion and *Race Bannon*, the trio's government bodyguard. Lured to exotic locales to solve scientific mysteries or ancient riddles, the foursome always got right to business and had the bad guys on the ropes by the end of the episode.

Star Kits' Dragonfly is a model of the jet that the *Quest* team used almost every week on the show, and I am certainly glad that a kit of this 'plane is finally available. There was another version produced in the mid '80s by *Anubis Productions*, but it has long been unavailable to *Quest* fans.

Let me start by saying that this kit

is for the more experienced modeler. I have seen many resin plane kits and this one is on par with the best of them, but it does take a bit of skill and patience to assemble. The main fuselage comes in two sections; fore and aft. I started by drilling and pinning these until I matched alignment as closely as possible, then I superglued the two halves together and puttied the gap. After sanding, the fuselage was ready to have the wings attached. The vertical stabilizer fin fit well, but, since it was thick enough, I also pinned it. Then came the wings... which took a bit of planning to position at the correct angle. I dry fitted them to the fuselage and moved them around a bit until I was happy with the look, then made pencil outlines of their final placement areas. It took a bit of time to get the two wings at equal and opposing positions, but it was worth the effort to ensure that the model wouldn't seem lopsided. I then pinned both wings, glued, puttied and sanded.

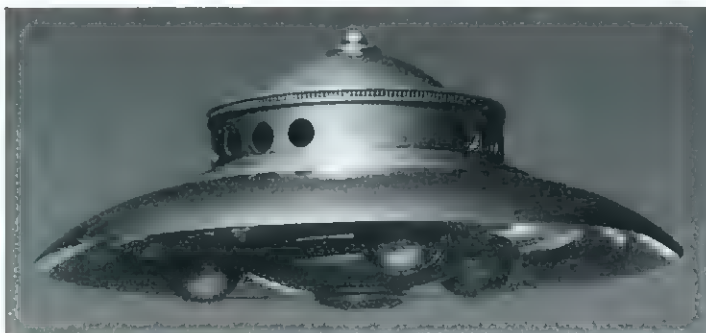
The forward canards (small wings) were too thin to pin, so I dry fitted these for position, then superglued them to the fuselage. For the forward "needle" nose, I had to fit a tiny piece of brass rod to the center of the piece, then build a cone out of putty. It sounds daunting, but it was fairly easy. However, it took quite a bit of sanding to get the nose even on all sides.

For the three circular grooves aft of the cabin, I had to wrap some masking tape around the fuselage, making sure that the two ends overlapped perfectly. Then I lightly scribed a line around the fuselage and finally went over this with a fine razor saw. I repeated these steps for the other two grooves. Dan Johnson of *Star Kits* may rework the fuselage to include these and make it one piece in the future.

The *Dragonfly* took a little work, but the price was reasonable and the end result very satisfying. A must for all *Jonny Quest* fans!

That's all for this issue! Join me next time for more kit news and reviews!

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SF&F Archive:

The Lost Miniatures of Total Recall

David Tremont & "Ace" Auhl

Part One

Patrick Swayze was to have been the lead in the third attempt to get a then relatively modest film project called *Total Recall* off the ground, with both action and effects footage for the American production scheduled to be shot in Australia. This early version of the movie was to have been the first production filmed at Dino de Laurentis' newly completed Australian studios, but that project failed, and today the Laurentis Sound Studios are part of Warners' Movieworld Studios complex.

Based on a story and script by *Alien* team Ronald Shusett and Dan O'Bannon, with script revisions by Ronald Shusett and Steven Pressfield and amendments by Bruce Berresford dated 1987, this version of *Total Recall* was to feature costumes by renowned designer Bob Ringwood.

To produce the extensive miniature work required a large Model Shop was set up in Australia, employing some twenty to thirty modelmakers. For many of these individuals this would be their first experience of working on a movie. Unfortunately, and with just weeks to go before the first miniatures were scheduled to be lensed, the project collapsed. The film's basic premise, of course, later morphed into a much more ambitious production when the movie eventually became an Arnie vehicle.

In the following two-part article we look at the *Total Recall* that never was, featuring shots of the vehicles and miniature sets that were to be used in the production — many of them published for the first time — plus pre-production sketches. David Tremont of *The Model Smiths* takes up the story of his work on the film...

...This article covers the few models that I built in the three months I spent on the aborted *Total Recall* project, plus some of the miniature sets that had been prepared for the film. Obviously the cancellation of the show was very disappointing to us all, especially to those of us who had been working for a full six months on the miniatures. On the last day of the production there were quite a few drunken and crazy model makers leaping

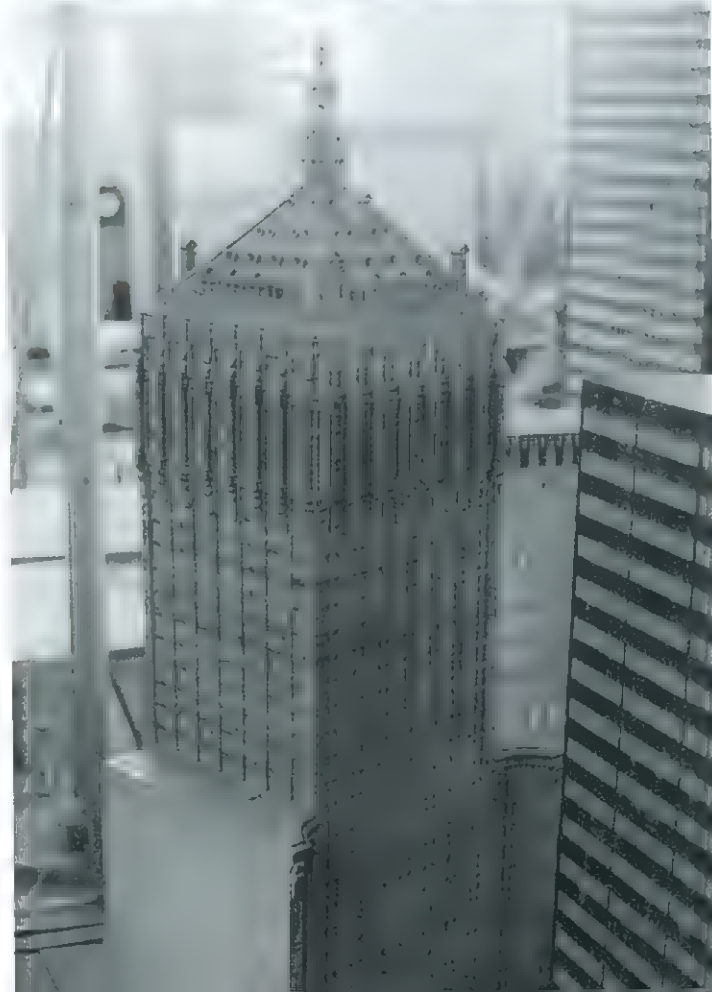
around, so some of the models were never actually completed.

The Model Shop was set up in departments, with any vehicle frames or mechanics required being fabricated by engineers. We carried out the actual model making while the finished painting details were handled by artists. (Handing the models over wasn't easy — it's much better to be able to finish your own model.) We were each responsible for our own little bit within this huge project, as American shows are usually put together in this departmentalised manner. The effects would have been created using the *Introvision* system, allowing live actors to be placed within miniature landscapes and vehicles.

It was usual for the Art Department to first design the craft we would build, but, in the case of the vehicles I will describe in a moment, they needed a collection of trucks for a garage scene *yesterday* and we were therefore given free-reign with the designs. The trucks were all constructed in 1:24 scale and, in the movie, would only have been featured sitting in a garage, so they didn't require any moving parts. With only a couple of days to spend on each truck, there was no time to waste. A lot of the details were therefore built up from existing kits in order to save as much time as possible. I eventually built five and a half trucks but was only able to keep the following three:

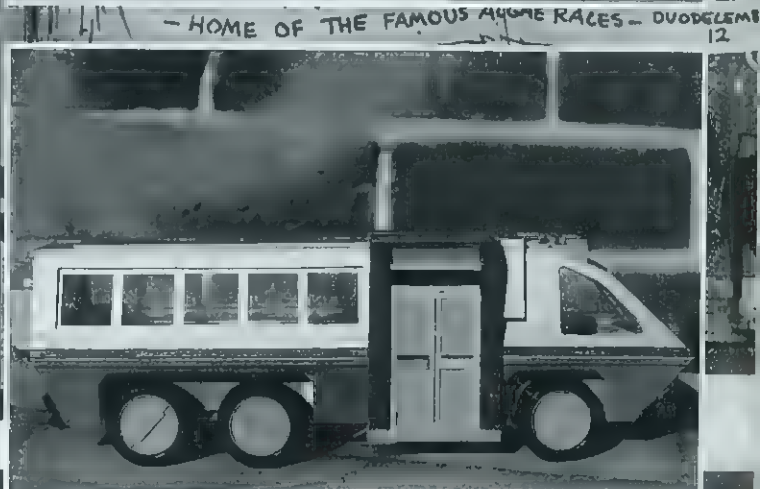
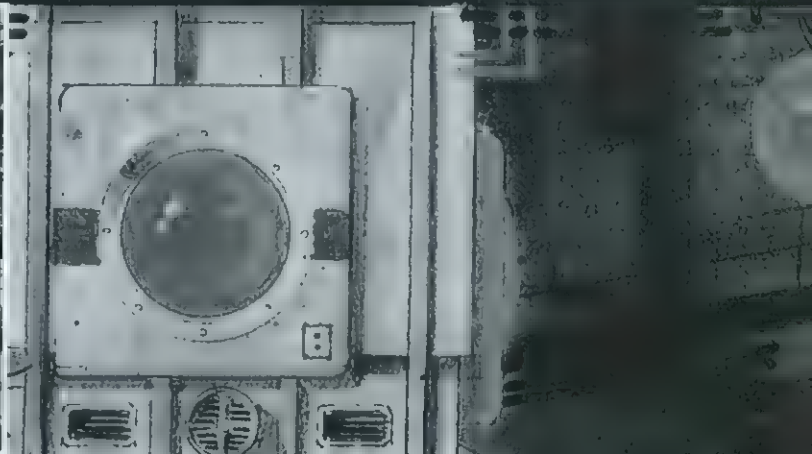
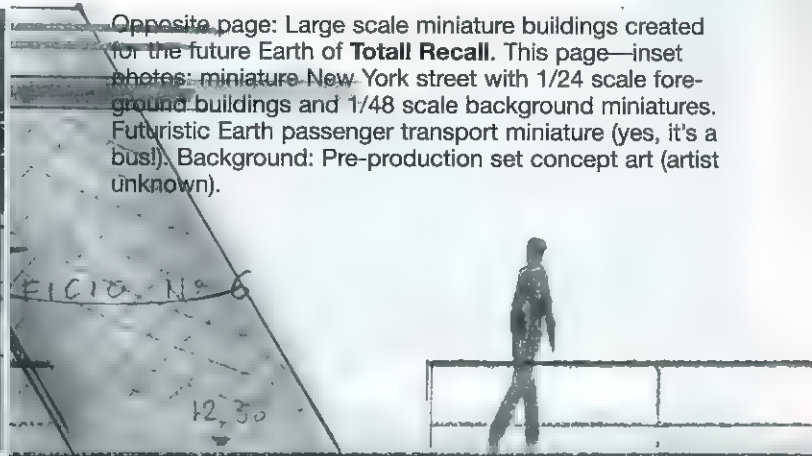
The Tanker: (420 mm long — yellow)

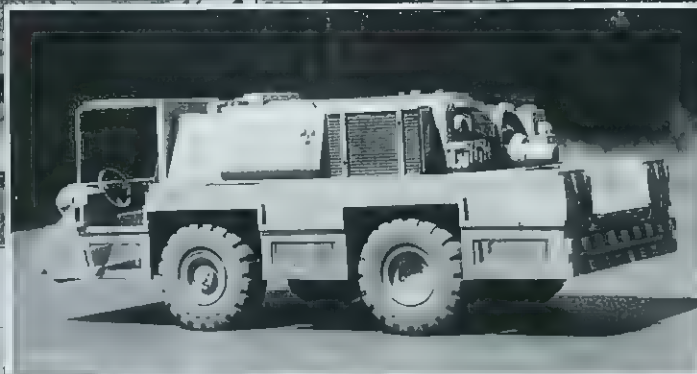
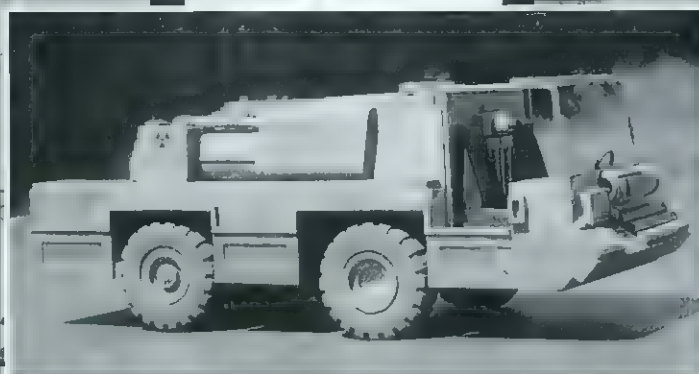
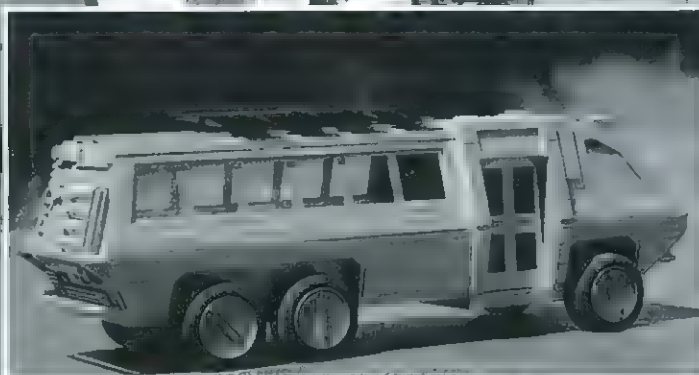
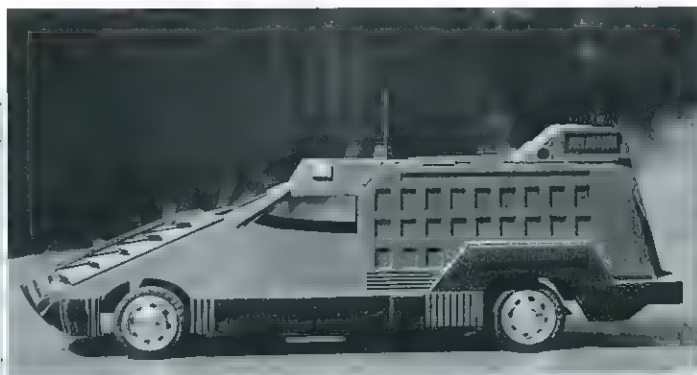
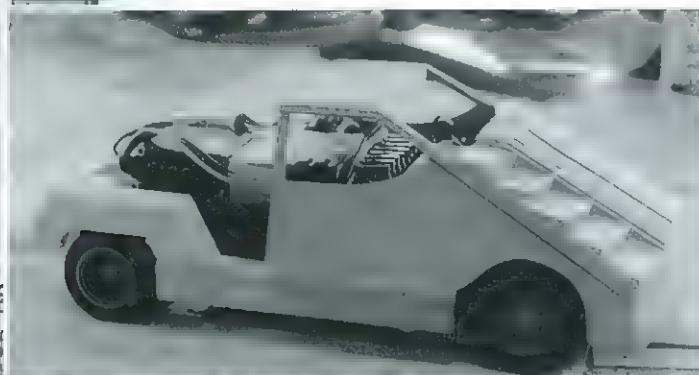
This model was my tribute to *Thunderbirds*, although it doesn't feature any *Airfix Box Girder Bridge* pieces on it! The chassis was fabricated out of styrene sheet with kit truck wheels glued to plastic tubes and attached to this frame. The cabin box is clear acrylic sheet with styrene for the window frames glued over the top. All edges were ground off to give a rounded look. Interior detail is sparse as we were never meant to see into these vehicles. The tank consists of heat-

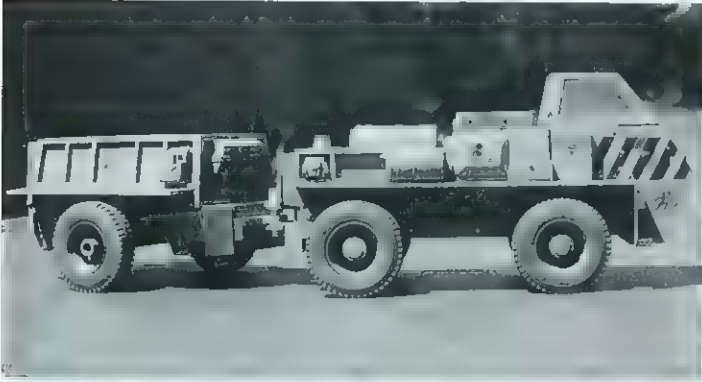
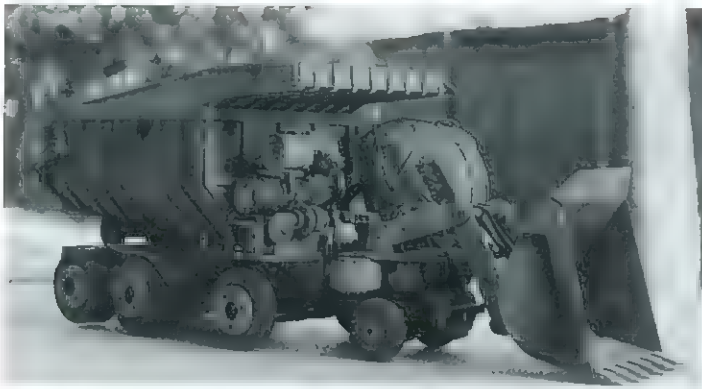




Opposite page: Large scale miniature buildings created for the future Earth of **Total Recall**. This page—inset photos: miniature New York street with 1/24 scale foreground buildings and 1/48 scale background miniatures. Futuristic Earth passenger transport miniature (yes, it's a bus). Background: Pre-production set concept art (artist unknown).







Opposite page top to bottom: 1/24 scale Earth police car; bus variant; heavy plant vehicles; the Tanker—Dave Tremonts homage to **Thunderbirds**. This page: (top) Loader Dumper; (centre and above) Mars vehicles.

formed styrene domes attached to both ends of an *EMA* plastic tube. Kit truck pieces were then used for detailing, after which the finished model was primed and handed over to the artists.

Loader-Dumper: (370mm long – white)

Considering that all the trucks were supposed to be non-functional, I got a little carried away with this one. The shovel tilts and raises, the front bogie swivels and the bucket pivots up. The trucks were to be stationed on Mars, so this one featured a “pressurised cabin” that would swing out from the body and open up to let the driver out. It also included a “life-support system”. The chassis was kit-bashed from truck parts of varying scales and the wheels were assembled back to front so that they would look a little different. The front wheels are small radio controlled aircraft tyres and the front bogie is styrene sheet

with attached kit pieces, including some from a couple of Japanese robots. The pivot was shaped out of acrylic with a plastic tube through the middle. The shovel arms are also acrylic, pinned together with styrene tubes (*Evergreen*). The hydraulics again make use of *Evergreen* tubing while the shovel is all styrene with the teeth being made by laminating *Evergreen* together in one length then cutting the six teeth off. The cabin was created by heat-forming clear acrylic over a wooden shape, with the same method being used with styrene for the back section. Both sides were then joined with a strip around the middle. Again, the interior was basic as it was never meant to be seen clearly. What interior is present consists entirely of kit parts. The life-support system was kit-bashed from truck fuel tanks and the engine pieces from a large car kit plus other assorted bits. The bucket is all styrene sheet with *Evergreen* strips for the ribs, heated in sections

then bent, buckled and poked to give it a well-used look.

Box Truck: (335mm long – tan/pale green)

This vehicle was the quickest one to make as it was all styrene box sections. The boxes behind and next to the cabin are from truck kits, as is the detail. The large piece on top is from a radio control car with some added *Evergreen* strips. By this stage we had exhausted our supply of truck kit chassis so this one was made from strips of styrene detailed with – you guessed it – truck kits! The wheels are from two *Tamiya* 1:32 scale lunch box trucks. This model was not finished by the time production folded and sat on my shelf for a long time before I finally completed it. The colour was chosen for me by whatever spray cans happened to be on my shelf at the time! I dirtied it down with washes of black acrylic,

plus brown on the tyres to simulate mud.

Other models being built at the time the project folded included a forced perspective New York city street, small vehicles to drive and fly around it, a subway station, interiors of buildings, the *Mars Complex*, the *Mars Hilton*, pursuit vehicles, a bus, a drilling machine, police vehicles, cabs, different *Mars Complex* interiors, plus exteriors. A spaceship and spaceport were also planned, but no construction had started on these at the time work stopped. Further vehicles and sets will be featured in part two of this article.

Some of the shots and information contained in this article first appeared in Australia's Science Fiction Modeller magazine. They appear here by kind permission of the editor, Greg Martin.

All copyrights are acknowledged. Photos courtesy of David Tremont.

Machines of Magick

The creation of a fantasy airship miniature – part one

Cliff Erasmus

Since the Great Destruction all of the land masses have become islands floating in the atmosphere. Travel from one island to another can only be achieved by air. Vehicles resembling a cross between the designs of Leonardo Da Vinci and Jules Verne have been developed by sorcerers and engineers for this purpose. Through the amalgamation of these sorcerers and engineers, Machines of Magick have been conjured up and developed to maintain the delicate balance of the world and the vehicles that exist within it...

This was the basic concept for the background to one of the worlds set to appear in a new computer game that was to incorporate both computer generated images and traditional models. The designers wanted to feature craft that had a rustic and used look to them. I therefore suggested that these vehicles should be based on Victorian science fiction. You know the type of thing – big plates of steel with tonnes of rivets holding everything together and lots of ornamentation. To achieve the used look I would weather the hell out of the miniature I would subsequently build. I was given pretty much free reign to make any design based on these few concepts.

I began by drawing up several sketches for approval. Once a few of the designs had been chosen I then went about constructing maquettes based on these. I actually only made two maquettes with the second being chosen for the vessel whose construction will be detailed in this series of articles.

Basic Hull Construction

Once the style of vehicle had been decided on I drew up a set of basic blueprints of the side elevations of the hull and top elevations of the decks. I decided to construct the model in 1/35 scale, thus making it a decent size for filming so that its detailing could be shot up close. The drawings were done in the same scale to make templates to build the ship from. I used 0.20 sheet styrene to make the templates and 0.60 sheet styrene for the hull and deck. Once the deck, port and starboard sides of the hull had been cut from the patterns I cleaned up the edges for gluing. Marrying the hull sides to the deck was a little tricky. I first tacked the sides flush to the top edge of the deck with methylene chloride. This would enable me to move

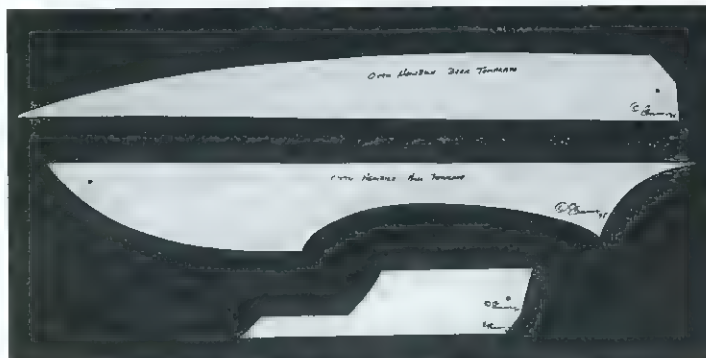
the hull sides together without them breaking away from the deck. Four support bulkheads were then made of 0.60 for strengthening the hull: two in the curved bow, one mid-hull at the top of the concave curve and the last one at the bottom point of the hull. Each bulkhead went from the bottom to the underside of the deck. I did not attach the deck to the bulkheads because, when the sides are pulled together, the deck curves slightly in the same way that a tall ship's decks are curved to allow water to run off the sides. I wanted the airship to have some of the features of a water-going vessel. Now it was time to begin gluing the hull together. You will notice that the bow section starts as a very sharp, knife-like edge then splays apart. The first bulkhead was placed approximately five centimeters back from where the hull starts to separate and the second about twelve centimeters from the first bulkhead. I used gap-filling cyanoacrylate (CA or superglue) to properly adhere the hull and deck assembly together. I ran a bead of glue along the outside seams and used spray accelerator to speed up the cure time of the CA glue. The third and fourth bulkheads were now installed. Another bead of CA was run along the inside seam of the deck and hull sides. The knife-edge of the bow was completely glued using CA. I highly recommend using superglues in areas of stress – it would take a serious blow to break apart seams that are glued together in this manner. An elongated triangle was now cut out and placed in position along the opening of the bottom of the bow. Again, this was glued using CA. The triangle was made slightly oversized then filed down flush with the sides of the hull. The rest of the basic form of the airship was completely cleaned up at this stage, filing down the excess beads of CA and a final

sanding with one hundred and fifty grit sand paper over the entire hull.

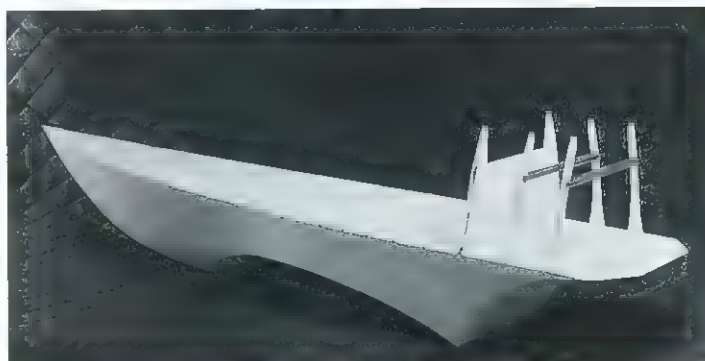
Main Deck Framing and Planking

Now that I had a clean and smooth surface the real fun could start. The framework for the captain's quarters I based on whale ribs. Six vertical beams were made – four lining the inside of the cabin and of the

same style and two for the main bulkhead of the cabin, having the same outside shape as the other four with the inside edge being straight at ninety degrees. The four cabin ribs were made using two pieces of 0.90 ABS sheet laminated together. Using french curves to design the shape of the ribs I made one and used it as a template for the other three. I followed the lines as closely as possible using a scroll saw and then finished the shape with a 15mm sanding drum and Dremel moto-tool. The two main bulkhead ribs are comprised of four 0.60 pieces of ABS and strips of 3mm EMA H-column. The ribs were attached to the deck 138mm forward from the stern. I



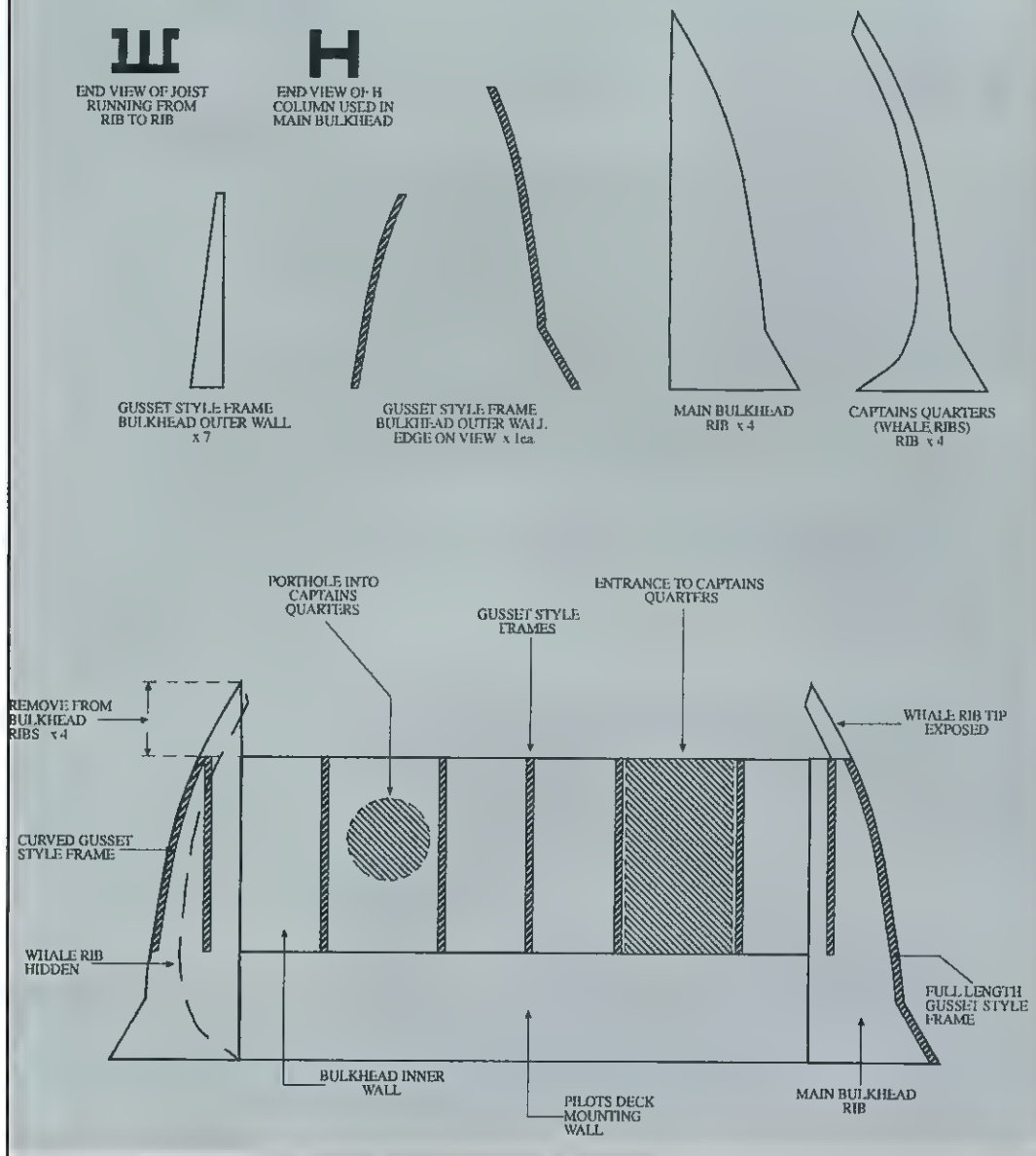
Above: 1/35 scale deck templates.



Above and below: two views of the hull under construction from 0.60 plastic sheet. Interior bulkheads help define the contours and keep the hull rigid.



Main Deck Framing & Bulkhead Templates



Main deck framing and bulkhead templates.

then layed a strip of H-column along the width of the deck and up against the first two of the four ribs. Remember that the deck has a slight curve to it – H-column works well on curved surfaces if you glue the open side down. The next strips of column were glued at the top of the bulkhead 67mm, and middle 40mm, from the surface of the deck. Now the final two ribs were glued to the front of the framework. I allowed the H-column to overhang on the side of the ship, this making for quick and accurate clean up to the edges of the ribs. The walls of the bulkhead were now added using 0.60 ABS and glued to the H-column framework between the ribs. I wanted this bulkhead to have the same look as the ones seen on tall ships. Actually I based it on some of the ones on *HMS Victory*. I was fortunate enough to be able

to go and see the *Victory* in Portsmouth, England, in 1995, and I got a heap of reference material. The main bulkheads on tall ships are very heavy and thick (depth from one side to the opposite side). To recreate this look I added one more wall to the side facing the bow. I wanted this wall to have a small slope to it, so I made the framework more like a series of gussets than squared ribs. Before adding the ribs for the outer wall I had to decide which side I wanted to cut the door out on. The computer guys couldn't make

up their minds, so I did it for them. I put it on the port or left side when facing towards the bow. The starboard side will have a

porthole into the captain's quarters. I made nine gussets for the framework and placed them equally across the inner wall of the bulkhead. The cabin ribs were now glued 35mm and 75mm from the back of the inside wall. Beams made from EMA 5mm channel and T-beam were run across from one rib to another to create joists for the top or half-deck.

The next job was to create all of the wood planking on the deck. Finding the centre-line of the deck and working out towards the sides, I began laying down strips of 0.20 sheet styrene cut into lengths 190mm x 10mm wide. Leaving an 0.20 gap between each plank and staggering them half way down each length gave the desired effect of wooden ship construction. I would complete the planking from centre line to one side before going on to the next half, allowing them to overhang on the edges of the deck. I then trimmed all of the excess off and started the other half, repeating the same process as before. With the main deck planked I proceeded on to the captain's quarters, doing the same as before except for cutting the planks to fit around the rib framework. I wanted to ensure that the ribs had a good foundation to be glued to – if they were to be mounted to the laminated planks they could break free. If you are going to film a model it needs to be capable of withstanding quite a bit of abuse.

I think we will leave off at this point for now and come back next issue with an article on building the fo'c'sle, pilot's deck and remainder of the captain's quarters. See you then.

Cliff Erasmus
Erasmus Designs & Miniatures



Phase 2: The whole shooting match

A series of articles reviewing the 1:1 scale hand prop garage kits of *Terran Trader*

Part One

Norman Browne of Terran Trader had always been interested in replica props of the exotic weaponry featured in genre movies and TV shows, but it wasn't until he bought what he describes as an "awful" replica kit of a pulse rifle from *Aliens* some seven years ago that he decided, encouraged in his endeavour by Tony James of Comet Miniatures, that he would do better to produce replicas for himself. It subsequently took him six months to create his own pulse rifle master, but that investment in time and effort proved to be a worthwhile one when, out of his run of thirty rifle kits produced from that master, twelve were sold in a single day.

Working from reference books and video footage, Norman quickly added to his range, building his prop masters from a combination of plasticard, wood, Milliput, BB guns and de-activated weapons. Today he outputs some one hundred and twenty "garage" items, ranging from props and figures to body armour and craft. His 1:1 scale replica props in resin, vac-form and white metal are marketed under the Phase 2 label, with each low-production-run subject designed to appeal to the serious garage kit enthusiast. In chatting with Norman his enthusiasm for the subject matter is instantly apparent. Indeed, his ambition is to eventually construct and provide hero props for an actual movie or TV series (any interested small film or TV companies should ring Norman on the number given at the end of this article).

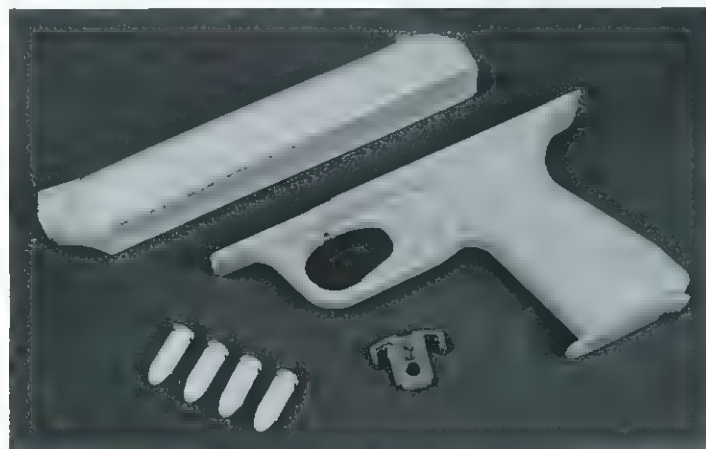
Over the next few issues, SF&F's team of reviewers will be taking an up close look at a selection of weapons and field equipment from Phase 2's inventory and presenting their comments and tips as they assemble releases from *Terran Trader*'s formidable futuristic arsenal...

It may not be a Pulse Rifle... but

A review of Phase 2's resin 1:1 scale

Aliens USCM VP70 pistol

words Bob Gould • photographs Tim Hooper



I love 1:1 scale prop weapons – plastic, resin, metal... shop bought or scratch built, it doesn't matter. There's nothing better than owning something that looks like it was actually used in a movie. Add to this my more-than-keen interest in anything *Alien* – and you have one happy model-maker. I remember holding a working prop Pulse Rifle

during a special preview night at *Alien War* in London (now sadly defunct); not to mention running around corridors blasting *Aliens* with a prop pistol – just like this one, in fact.

The kit composition couldn't be simpler, or better cast. Two resin pieces go to make up the main



Photo: Gillian Browne

assembly, with the addition of a cast metal safety catch and four resin shells. The mould has been taken from a Heckler & Koch GMBH 9mm and the resin copy is so well reproduced that all the original engraved printing – down to the serial number – is still visible.

The only preparatory work required – as there were no mould seam lines or air bubbles – was to sand flat the two mating surfaces, wash everything in soapy water and drill out, first, the barrel with a 8mm bit and, second, resin from the top of the trigger position to allow the safety catch to be inserted through and into the barrel section. This was easily achieved by drilling three or four holes with a 3mm bit and joining them up to form the necessary shape with a square file.

The hand-drawn instruction sheet shows where to attach the thumb latch of a hammer – but one wasn't included in my box of bits and, on looking at the photograph of the pistol in the *Colonial Marines Technical Manual*, there isn't one anyway – so if yours is included, don't use it. I used a standard two-part epoxy resin adhesive to join the two halves together – after first roughing up the surfaces – and held them in place with a couple of elastic bands.

Again studying the photograph of the movie pistol, I came to the conclusion that it had been sprayed matt black. I had finished mine in matt black too, using acrylic car spray to act as a primer coat. The only problem with this finish is that it's boring. I therefore brush-painted the barrel and trigger sections with

SF&F Pocket Guide:

Phase 2 1:1 scale resin *Aliens* VP50 pistol

Value for money: (£35:00)

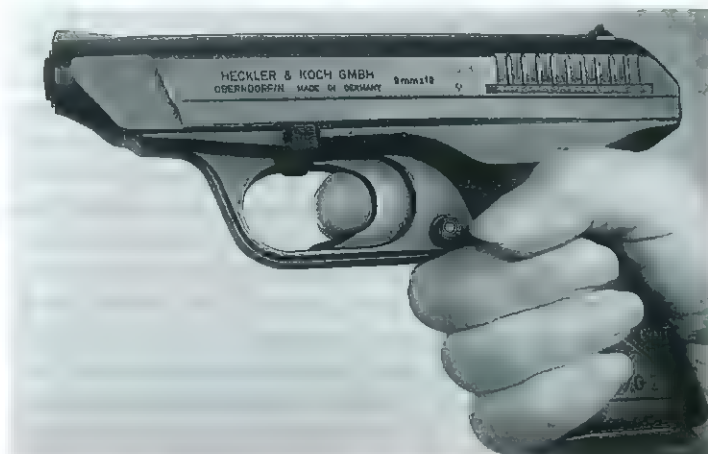
Ease of assembly and instructions:



Suggested for standard assembly: P38 filler and fine emery paper; hand drill and bits; square file; epoxy adhesive and elastic bands.

Paints: Acrylic spray in matt black. Humbrol silks in Gunmetal, black and silver. Wax polish.

References: ALIENS. *Colonial Marines Technical Manual* by Lee Brimmicombe-Wood.



darkened *Humbrol* Gunmetal. By then dry-brushing silver across some of the edges and raised surfaces, I achieved some form of use and weathering – adding relief to an otherwise plain colour scheme. Finally, I vigorously buffed-up the whole pistol with aerosol wax polish to blend everything in and give it a well-worn, metallic finish.

That really is about it. Not the most taxing of assemblies, but a kit that looks the part when finished – and the resin adds just enough weight to give it realism. I liked it, Boss, so whenever the *Pulse Rifle*, *Smart Gun* or *Motion Tracker* are ready – so am I.

B. G.

Phase 2 M70 pistol from Space: Above and Beyond

Simon Roykirk

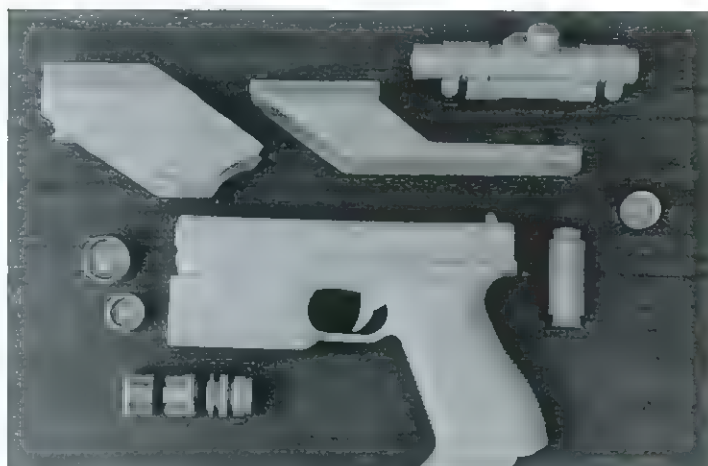
Based on a *Glock 17* with a muzzle flash from an *M16* rifle and also featuring small pistol scopes, this large sidearm builds from eleven resin pieces: a weighty main pistol “body”; front and rear sheathing (in soft resin); a telescopic top mount; front and rear “lens” and “eye-piece” sections for this; a two-part muzzle front; muzzle rear; lower scope and side scope. Also included are five resin bullets.

All pieces required considerable cleaning up. Mould line “stepping” along the top and bottom of the pistol was eliminated via lots of elbow grease, heavy duty sandpaper and *P38* filler and there was also considerable flash to remove along the two “sheathes” that fit over the basic weapon. This latter, however, was

easily trimmed away with a scalpel and sanded smooth with medium grade paper. Air bubbles were present along some edges and, again, these took some time to fill in and sand smooth.

Parts vary from hard (the main body) to soft (the sheathes and two-part muzzle front) resin. Care should be exercised when shaping and sanding the softer parts. Once assembled, however, the gun builds into a tough unit that will not warp or bend.

The muzzle is constructed by carefully cutting the two vented pieces away from the resin “sprue” on which they are moulded and gluing them together. Take your time with these parts – once separated from the sprue they need sanding



and trimming and, as they are soft resin, can easily bend out of shape.

I used a two-part epoxy adhesive to assemble everything – if you’re charging about with a heavy resin

Phase 2 Star Trek: The Next Generation hand phaser

Chris Doyle

Without doubt this must be one of the easiest garage kits I’ve ever built. It appears to be more accurate in size than other replicas of the subject that have appeared over the years, and, when finished, has a nice feel to it.

The kit assembles from just three resin parts – the main body, front muzzle and upper key plate. Also supplied is a piece of white *plasticard* from which to make the setting and fire buttons, plus brief instructions and a metal logo badge from the classic series.

The pieces are very smooth and almost seamless and so required very little sanding down compared to other *phaser* kits I’ve made up. After

filling the few holes in the hand grip area with *P38* filler, I sanded the parts down to a smooth finish with wet and dry paper before spraying them with primer. Once dry, I sprayed the main body (silver), muzzle (black) and key plate (dark grey) before supergluing the parts together. The keys were cut from the *plasticard* and glued to the plate. The hand grips were painted black, the fire button light grey and the front of the muzzle red. For the top power setting display I used a fluorescent green sticker, cutting a piece to fit the *plasticard*, then finished the prop by giving the *phaser* two coats of matt clear lacquer.

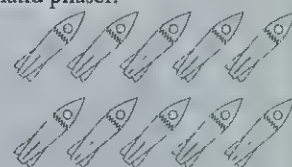
This is one of the better garage kits around – well cast, accurate, easy to build, and excellent value for money. *More like this please.*

SF&F Pocket Guide:

Phase 2 1:1 scale **Next Generation** hand phaser.

Value for money: (£21.00)

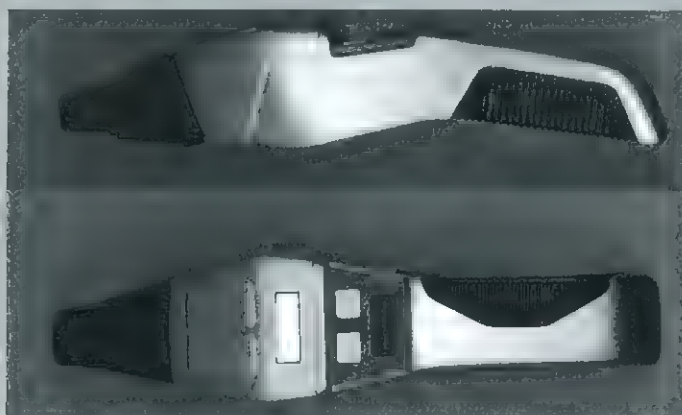
Ease of assembly and instructions:



Suggested for standard assembly: *P38* filler; wet and dry paper; epoxy adhesive; superglue.

Paints: Acrylic white and grey spray primers; silver car spray; satin black car spray. *Humbrol* matt clear lacquer spray.

References: None.



prop (well... don't *you*?) dropping it or catching it on a door frame could result in instant disassembly unless you use a tough glue. *Superglue*, in my opinion, is just not strong enough for assembling replicas of this kind.

Painting

Following an overall spray with white acrylic car primer the respective colours should be sprayed onto the various sub-assemblies before final construction takes place. I sprayed the pistol body, telescopic attachment and muzzle assembly matt black then buffed them slightly with a soft rag to give them a realistic semi-gloss sheen. The

front and rear sheathes were then sprayed olive drab and glued to the gun, after which the telescopic attachment can be added. The pistol benefits from some serious dirtying down. Silver scuff marks were painted onto those areas that would most easily be damaged on a real gun, and liberally applied black acrylic/water washes were used to simulate dirt in screw holes and depressions.

With a little patience this kit builds into an impressive piece. The parts could have been a lot cleaner, but should present few problems for the determined modeller with average patience.

SF&F Pocket Guide:

Phase 2 1:1 scale resin **Space: Above and Beyond** pistol.

Value for money: (£43:00)

Ease of assembly and instructions:



Suggested for standard assembly: P38 filler and emery papers; scalpel; epoxy adhesive.

Paints: Acrylic spray in white primer and matt black. *Humbrol* matt spray in drab olive.

References: Box art colour photostat.

Out of Batman's Toy Box

A review of Phase 2's resin 1:1 scale *Batman Speargun*

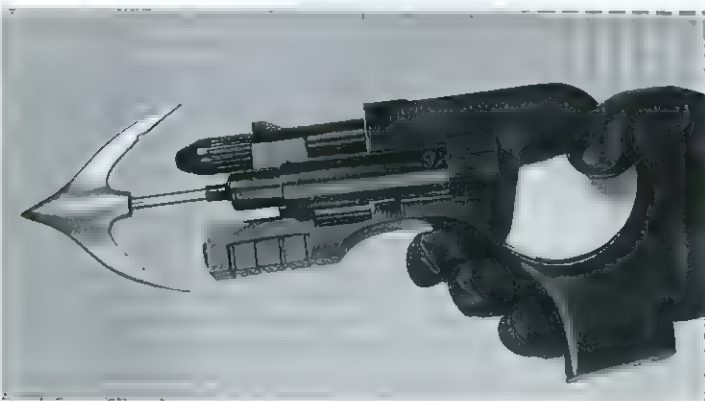
words Bob Gould • photographs Tim Hooper

This is the second offering from Terran Trader of *Batman 1:1 scale props* – and it shows a marked improvement on the last one. It does, however, strengthen a point I've always harboured about Bats' Utility Belt gadgets. We've all seen the photographs and obviously watched the gizmos in use during the movies – but haven't you wondered how Batman has room around his waist to house them all? This particular item – only one of many he carries – is incredibly large and bulky, with an exposed grappling hook that would easily rip through any Batsuit and pierce the skin in an area that could prove to be very painful.

As with all kits I've reviewed coming from this source, the pieces are very well cast in solid resin that goes together to give you an accurate, weighty model prop. This one comes in ten separate parts with a hand-written instruction sheet which, to be honest, you will need – because it isn't obvious which bit goes where. All the parts require a good wash in soapy water and an extensive clean up with medium wet and dry emery paper. Once again, air bubbles are few and far between, with a little P38 car body filler eliminating any that may be present.

Once you've test-placed (test-fitted isn't an appropriate term here, because there are no locating points) the main component parts, you will come to two conclusions. *One:* Some dimensions are a little out, so there will be a need to adjust lengths and diameters to suit. *Two:* A couple of the pieces will benefit from being screwed or pinned into place, rather than just stuck.

For those of you who haven't already bought the kit, reading this next section might be a little confusing because I'll be referring to individual pieces by strange titles. This is in order to identify what I did to each part and the sequence in which I assembled the whole thing. I'm not saying that this is the way it *has* to be put together – but it is certainly an easy option.



Once the individual parts were cleaned, filled and rubbed down to a satisfactory finish, I sprayed them all using acrylic matt black car primer. The complete gun comprises of a main body, fold-away grip, revolver cylinder with added stub, side block, three distinct barrels (upper, lower and side) and the spear itself. I started by drilling as large a hole as possible down the side barrel – and the same into the hub of the spear – to accommodate the shaft and, instead of pinning the one supplied, I found a replacement in my "come in handy" box that fitted neatly inside the holes. This is where "easy" finishes!

I drilled a hole through the mating face of the lower barrel and into the main body to allow me to screw the two pieces together. I also added a coat of a good epoxy resin adhesive. The central cylinder was a little plain – when compared to the reference picture – so I attached strips of cable tie along each of the raised sections and trimmed them to length. The cylinder itself was then stuck into the cutaway of the lower barrel. The side barrel was next, which again had a clearance hole drilled through it, enabling it to be bolted and stuck to the main body. The side block followed, this time simply stuck on with epoxy. I will add here that all the mating surfaces of the painted resin were first "roughed up" to ensure good keying. The upper barrel was last, and was pinned and stuck into place with a length of 4mm threaded bar.

This left an area between the three barrels into which the stub should have fitted – except it didn't. So I turned the diameter down on a lathe – if you haven't access to machinery, you'll find the resin soft enough to file to the correct size by hand. This final piece, along with clever application of epoxy adhesive and an elastic band or two, will tie all the barrels together and produce a very sturdy toy – sorry, *replica weapon!*

Phase 2 Klingon hand disruptor.

Simon Roykirk

This futuristic pistol comes together from six pieces – resin stock, barrel and muzzle pieces and three lengths of plastic tube. I quickly replaced the latter with metal tubing bought from the model shop as the plastic pieces supplied will not take paint easily. Construction of the disruptor is fairly straightforward and problem free, following the sanding necessary to remove mould lines from certain areas of the gun. I again used two-part epoxy to assemble this kit.

Painting

I sprayed red oxide car primer – the colour used on all Klingon equipment, from disruptors and communicators to movie tricorders, over initial sprays of high build filler/primer. I then proceeded to “distress” the weapon with brush-painted silver and black

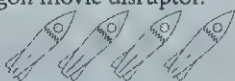
streaks – Klingon weapons are generally very battle-worn. A final touch was the addition of a cloisonné Klingon logo pin I picked up at a recent *Star Trek* convention for £4.99 – a little pricey, but it makes a big difference to the gun in terms of authenticity. Using a mini-drill a hole was made in the stock to accept the pin at the back of the badge, which was then epoxied in place to match the Klingon pistols featured in the *Art of Star Trek* book. These, according to the text, also used commercially available lapel badges as decoration.

All in all a nice, simple kit which builds into an effective replica, although I suspect the top tubes are a little high in the area where they meet the rear of the gun. Required clean-up of parts was moderate, excepting one huge chunk of excess resin that requiring hack-sawing off before construction could begin.

SF&F Pocket Guide:

Phase 2 1:1 scale resin Klingon movie disruptor.

Value for money: (£34.00)



Ease of assembly and instructions:



Suggested for standard assembly: P38 filler; sandpapers; pipe cutter.

Paints: Acrylic spray primer; acrylic red oxide primer; matt black acrylic car spray. *Humbrol* aluminium enamel.

References: *The Art of Star Trek* by Judith and Garfield Reeves-Stevens.

The one last piece of standard construction was attaching the handle, which could have been done by simply gluing it into place – but I chose to have it hinged as the instructions suggest. A clearance hole was drilled at the end of each of the arms, with a tapped hole in the appropriate position on the side of the reel – and two bolts to suit completed the job.

I now filled all the areas where the mating surfaces didn't quite fit flush, or where a bevelled joint would look better. Once dry, the new filler was carefully smoothed off with a fine emery paper and the whole *Speargun* given a couple of coats of acrylic spray, this time in silk black – but with the handle removed. This allowed me to brush paint the cable reel in acrylic silver before re-attaching it (with hindsight, it would have been better to mask off the black and spray the silver – but hey-ho). Whilst I had the paint pots out I gave the spear two coats of acrylic beaten copper.

OK. As far as the instruction sheet was concerned, that was it. I decided, however, to add a couple of little adornments. First was some more strips of cable tie, where the actual movie prop showed to have relief and the kit didn't – on the outer face of the side block and along the side of the upper barrel. These were then brush-painted with acrylic black to match the rest of the colour scheme. Finally I found some heavy gauge plastic coated wire fishing line; cut it into lengths and added it to the recess of the cable drum – after first covering its surface with double-sided adhesive tape. A few drops of *superglue* at the ends secured them nicely.

Wow. This has turned into a really good looking piece of hardware – a vast improvement on the *Bendy Batarang* reviewed recently. You are going to have to work for your money, however, because this is not a straightforward “stick and paint” kit – but the reward is worth it.

SF&F Pocket Guide:

Phase 2 1:1 scale resin **Batman** Speargun

Value for money: (£35.00)



Ease of assembly and instructions:



Suggested for standard assembly: P38 filler and emery paper; hand drill and bits; selected bolts and welding rod; epoxy adhesive and superglue.

Paints: Acrylic spray in matt and silk blacks. *Humbrol* silks in gunmetal and black. *Citadel* acrylic in beaten copper and silver.

References: *Batman Returns*. *The Official Moviebook* by Michael Singer.



Phase 2 *Lost In Space* 2nd. season laser pistol

Simon Roykirk

Before the ultra-realism of the hardware from *Aliens*, before the aesthetic, high tech look of *Star Trek's* ordnance, there was *Lost In Space*, one of the last SF TV series to feature Buck Rogers-like weaponry. This kit is based on the curiously configured second and third season laser pistol.

Five resin pieces: stock; barrel; trigger; muzzle front; sensor (?) are provided, together with a small square of transparent plasticard from which a circular muzzle guard needs to be cut out using a paper template. Assembly is simplicity itself, more time being needed in cleaning up the pieces and removing flash than in putting the gun together. Unfortunately, the overall colour of this weapon is silver, the bane of the modelmaker. Silver, as you know, is perhaps the most critical of colours when applied to a model, showing

up every little hole and dent. It is therefore worth taking extra time in preparing this kit before painting – filling, sanding and priming repeatedly to achieve a near perfect finish. Remember, too, not to use a glue that will fog the transparent disc when fixing it between the muzzle and gun barrel.

The pistol does look impressive once finished, but modellers please note that the kit should be displayed so that its barrel is supported and not leaning against a flat surface. Leaving mine on a shelf for a week I picked it up to discover that the weight of the barrel pushing down against the muzzle guard had forced the resin to bend, presenting me with a gun that could now shoot around corners. The pistol has now been turned so that the barrel is being stressed from the other side in an attempt to straighten things up.



SF&F Pocket Guide:

Phase 2 1:1 scale resin *Lost In Space* pistol; series two.

Value for money: (£29.99)



Ease of assembly and instructions:



Suggested for standard assembly: P38 filler; sandpapers; epoxy adhesive; scalpel.

Paints: Acrylic white spray primer; silver acrylic car spray. *Humbrol* matt red (for inside of muzzle).

References: None.

Phase 2 kits are available from: Terner Trader, 18, Churton Avenue, Oxton, Birkenhead, Wirral, L43 2NG. Tel: 0151 652 9369. Fax: 0151 652 936910. Also available from Comet Miniatures.



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Issue 35 on sale March 10.

Revisiting the 21st century

Martin Gainsford is your host on a tour of the recent *Fanderson* exhibition of original Gerry Anderson puppets and props

The Airbourne air display held at Eastbourne, situated on the south coast of England, is one of the major events in the social calendar of this beautiful seaside resort. In 1977 Fanderson, the Official Gerry Anderson Appreciation Society, was approached by Mel Myland, the owner of the Wish Tower Puppet Museum, to stage an exhibition of original puppets and models from the *Supermarionation* puppet shows...

Fanderson was more than happy to help out and a successful event was staged. It was obvious that Mel wanted to stage a similar exhibition in 1998 to again coincide with the *Airbourne* event. At the start of last year the club was therefore approached and I was given the task of planning and coordinating the exhibition. Thankfully, in recent years many original puppets in varying conditions have come to light, many of these being snapped up at the much-publicised *Philips* auction in September, 1995.

At that event I was fortunate

enough to buy a complete *Melody Angel* head from **Captain Scarlet and the Mysterons** and subsequently have a replica body and costume made for her by Barry Davies, well known in Anderson circles as one of the foremost experts in the field of restoration of original puppet characters from the *Supermarionation* programmes.

When given the task of staging the event Barry was one of the first people I approached. Sadly he couldn't attend, but very kindly offered me the chance to display his collection of **Thunderbirds** puppets.

These are studio-standard replicas made from original moulds and patterns used to create the "real" puppets back in the 1960s. Many readers will be familiar with Barry's work from the late Simon Archer's book *Fab Facts* and also from his contributions to other exhibitions in recent years, notably Blackpool and Wolverhampton.

I approached numerous members who I knew owned puppets and would be prepared to be involved in the event. Virtually everyone I asked agreed. As the weeks wore on I managed to compile an impressive list of exhibits which hadn't been seen for some time. Original puppets from virtually every Anderson *Supermarionation* show would be on show but, sadly, original vehicles are virtually non-existent. I therefore decided to approach modelmaker David Sisson, an extremely nice bloke who is no stranger to readers of this magazine and also appeared in the Gerry Anderson segment of BBC 2's recent **Lost in Space** slot. David offered me his entire collection of craft from virtually all of the shows. As most readers are aware, David's models are as near as you are likely to get to perfect replicas of vehicles from the Anderson series.



I was also fortunate to meet a gentleman named Bob Bailey at a toy fair. Whilst discussing all things Anderson he produced some photographs of his collection. I was expecting to see *Dinky Toys*, *mini-albums* and the like, but I couldn't have been more wrong. Bob and wife Sue own some truly magnificent puppets, props and costumes from many of Gerry's shows. The centrepiece has to be an original *Jimmy Gibson* puppet from **Supercar**. Bob had restored this to its former glory, and when he agreed to be involved with the exhibition I knew things were moving to a new level. Along with *Jimmy*, Bob and Sue have an extensive collection of characters from **Terrahawks**, **Space Precinct** and the pilot film **Space Police**.

I next had talks with Ralph Titterton, a senior *Fanderson* committee member involved in the event, to see if it was worth incorporating memorabilia from



the live action shows into the exhibition. Ralph spoke to Mel, who said we could incorporate whatever we wanted as long as it was a worthwhile addition to the whole experience. This was good news as numerous club members own costumes, props and craft from **UFO**, **Space:1999** and **Space Precinct**.

Committee member Andrew Frampton is one of **Space:1999**'s most ardent fans, his collection including original costumes, vehicles and a four foot long *Eagle*. Already committed to supplying three restored *Supermarionation* characters, Andrew now also offered anything else I might wish to use. Further costume owners from the live action shows are Derek Dorking and wife Julie, who also own numerous puppets including *Troy Tempest* and several studio-standard replicas.

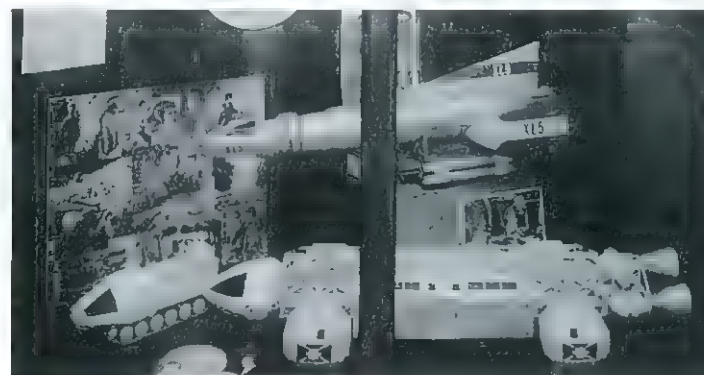
In 1997 we only used the ground floor of the *Martello Tower*, location of the museum, but it was becoming clear that we would also need the upper floor for our exhibits.

As August loomed Ralph and partner Cathy were heavily involved in publicity for the event, plus the assembling of several hours worth of original Barry Gray music which would be piped outside the museum to attract visitors. Maxine Cook spent hours drawing plans of the exhibition as we now had so many exhibits we would need an organised plan of action once we arrived on August 19th. On that day we loaded cars with puppets, merchandise and... *suitcases* (this would be a four-day event). We headed for Eastbourne followed by Andy Lawrence, armed with ladder, drill and nails to attach anything that needed attaching and help with any electrical problems we might face.

Everything ran smoothly except for a few minor problems. The



shop window dummies arranged to display uniforms from **1999** and **Precinct** weren't quite as good as we had wished for. Thankfully, Julie Dorking is experienced in dressing windows and managed to put together a pleasing display including costumes worn by Martin Landau, Barbara Bain and Catherine Schell, plus an *eagle* pilot's costume and, from **Precinct**, *Podley's* daughter's costume complete with mask and hands.



Another problem arose with a replica *Fireball XLS* which was much the same size as the large *Eagle*. These both had to fit in the same cabinet, but access could only be gained from one end and both models were delicate, heavy and difficult to manoeuvre. Fortunately no disasters befell us and, after close to ten hours work, the exhibition was ready for visitors the next day.

In planning the event I did my best to take visitors on a guided tour from the earliest *Supermarionation* shows through the live action era to **Space Precinct**. Over the four days we had over a thousand visitors from across the country, plus Anderson fans from as far afield as Scotland, Germany, Holland and France. For those of you who couldn't make the trip, here's a guide to what was on show:

Supercar. The key exhibit in this display was *Jimmy Gibson*,

once more looking just as he did when the programme was made in 1959. Also included was an extensive display of toys and memorabilia from the earliest puppet programmes. Displays throughout the exhibition showcased a variety of related merchandise – everything from *Dinky Toys*, *Rosenthal* toys and *Fairylite* dolls to sweet cigarette cards, wrappers and other toys and kits from around the world.

Stingray. Possibly the most popular puppet in the exhibition was *Troy Tempest*. He is complete from head to toe and, when purchased a few years ago at auction, required little restoration. He was originally presented to a lucky youngster in 1965 as a newspaper competition prize. Apparently the boy's parents took *Troy* away and kept him in his box in a cupboard for the next thirty years until his appearance at auction. One of the most interesting points about this puppet is the colour of his *WASP* uniform – a green metallic colour as opposed to the silver-grey of the TV series. When this magazine recently published some of Derek Meddings' pre-production designs *WASP* costumes were included and were coloured green. Perhaps early costumes were green and were altered later. Even Chief Puppeteer Christine Glanville, when asked recently, couldn't truly give an answer. Along with *Troy* the exhibit featured a magnificent three foot *Stingray* replica, courtesy of Mr. Sisson.

Thunderbirds. Thanks to Barry Davies we were able to feature four separate **Thunderbirds** displays, plus two large *Thunderbird* craft courtesy of Richard Gregory, who worked on **Terrahawks**, **Space Precinct** and other genre projects such as the recent **Avengers** movie. The first cabinet contained *Scott* and *Alan Tracy* alongside David Sisson replicas of *Thunderbirds 1* and *3*. The second was titled *Thunderbirds off duty* and included *Kyrano*, *Tin-Tin* and *Gordon Tracy* in casual clothes. *Gordon's* fashions would not look out of place today – these being a check shirt, straight-leg trousers and "mock-croc" loafers. The third cabinet featured *John Tracy*, *Thunderbird 5* and much related merchandise, including the curious *Rosenthal* flashing lights, bump-n-go action toy (not the most authentic *TB* replica ever produced). The final display featured *Lady Penelope* with Dave Sisson's *Swinton Insurance FAB 1*. This cabinet also featured *Cliff Richard Jr.*, plus a collection of items released at the time of the movie **Thunderbirds Are Go**, including the much sought after *Zero X* toy.

Captain Scarlet and the Mysterons. At the *Philips* auction most of the puppets, puppet heads, hands and other body parts were from the *Century 21 Supermarionation* era. Consequently, this period was extensively covered, with many original characters being on display, some for the first time, and with contributor Chris King being extensively involved. Authentic replicas of *Captains Scarlet* and *Blue* appeared in full *Spectrum* uniform, plus original *Melody Angel*, *Dr. Fawn*, *Raynor* (*Expo 2068*), *Security Guard Harris* (*Manhunt*) puppets and, for the first time, a *Security Guard* from the episode *Codename Europa* (often referred to as *Kruger*, leader of the gang in *The Heart of New York*). Longtime Anderson fan Lynn Simpson completed the uniform just one week prior to the event.

Joe 90. The three main "stars" of the programme were all on display: *Sam Loover*, *Professor McLaine* in lab coat and, of course, *Joe 90* himself, a virtually original puppet complete with the original beige suit often featured in the series.

The Secret Service. This programme is often regarded as the "forgotten *Supermarionation* show". Not in Eastbourne. During the late '60s and early '70s Eastbourne was in the *Southern Television* region, one of only three companies to transmit the programme. Virtually every visitor recognised *Father Stanley Unwin* and his associate *Matthew Harding*. Also displayed was *Professor Graham* from *Recall to Service*, in actual fact an original *Captain Blue* "frowner puppet",

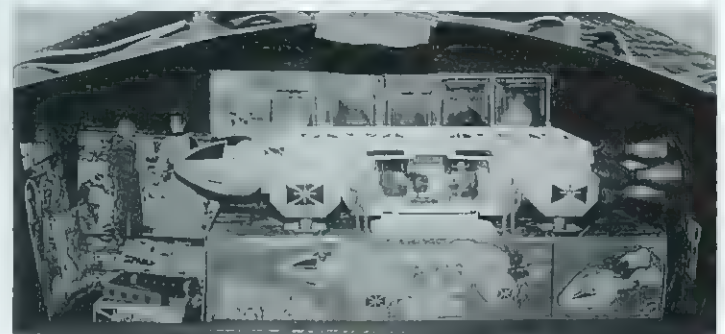
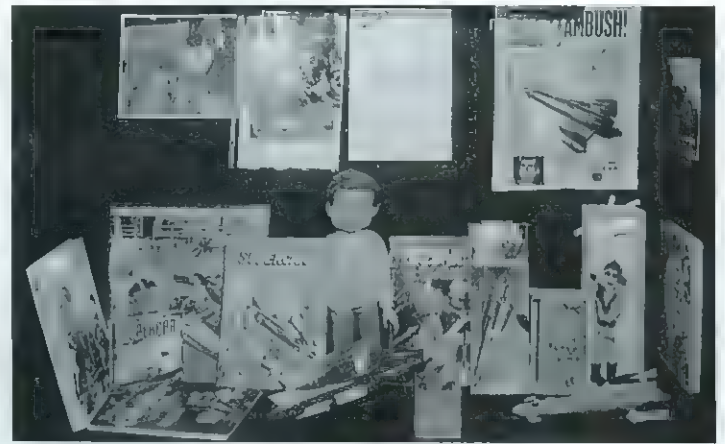


plus a sadly decapitated *Lady Martha* head, allowing visitors to see the solenoid and inner workings.

Space: 1999. As mentioned earlier, many original costumes from the show were featured, alongside the large *Eagle*. As the BBC were transmitting the show at the time, young visitors were impressed by the size of the craft and the skill of the model team that had created it back in the early '70s. Also on display was an *Alpha* laser tank miniature.

Terrahawks. Although not as popular as "classic" Anderson puppet programmes, *Terrahawks* has a sizeable following amongst fans and the general public. Displays included *Zeroid* robots, a *Kate Kestral* puppet, an original *Stew Dapples* puppet and *Tiger Ninestein*. Villains were also in attendance in the shape of *MOID* and one of *Zelda's* cubes. An original *HUDSON* miniature was also featured.

Space Police/Space Precinct. As with most Anderson series, props, costumes and models from *Precinct* and *Police* have been lost or destroyed. Thankfully, however, some have come into the possession of fans like Bob and Sue Bailey and members of the *Fanderson* committee, so at least some items will be preserved for the future. These were on display, and included numerous *Space Precinct* masks plus guns, communicators, props and



gadgets, pre-production artwork and promotional material. The president's head from *Space Police* also put in an appearance.

Mike Trim joined us on the Saturday and Sunday, a name familiar to Anderson fans as designer of many craft from the series including the *Maximum Security Vehicle*, *Spectrum Patrol Car*, *Sam Loover's*

car and the *SHADO* mobile. He brought many original drawings and sketches with him.

The event proved a tremendous success, featuring not only the items mentioned above but also the premier screening of the club's first venture into *Supermarionation* (see companion article). I feel proud to have been involved in it.

The new Supermarionation project

Martin Gainsford

When Derek Dawking, Chris King and myself first met and became friends at a *Fanderson* convention a few years ago, we agreed how exciting it would be to put a small film or video together

using some of the original *Supermarionation* puppets that had recently come to light following the *Philips* Auction. I had purchased the head of *Melody Angel* but, sadly, although this was in excellent

condition and still had its solenoid, the mouth was immovable and I wasn't prepared to attempt to get this working for fear of damaging the paintwork. Chris and Derek had purchased a number of heads, many of which worked perfectly and still had solenoids attached to them.

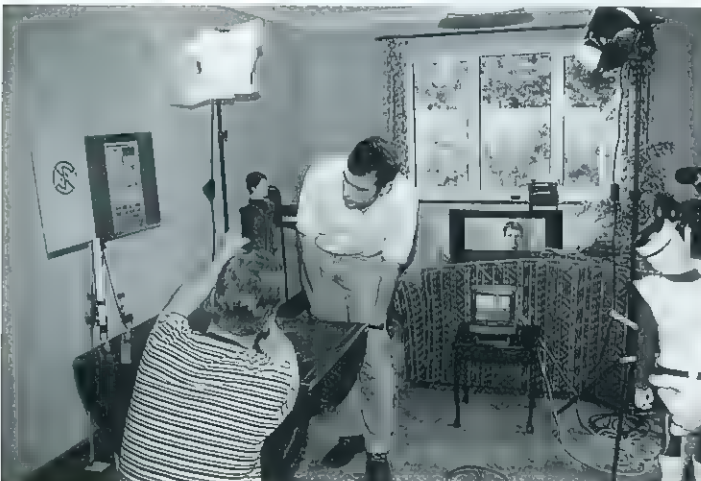
One of these was from a character called *Professor Graham*, featured in the *Secret Service* episode *Recall to Service* (this was, in fact, an original *Captain Blue* "frowner" from *Captain Scarlet and the Mysterons*). The other was an "under control" *Father Unwin* puppet which Chris had restored to studio standards.

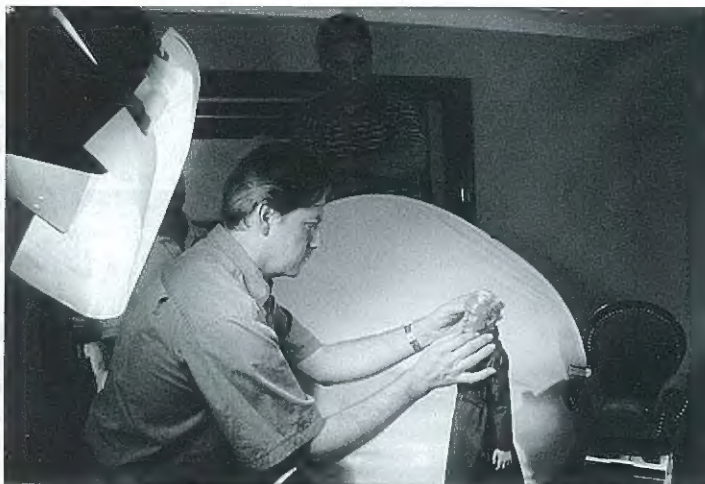
Derek decided to take a cast from the *Graham* head and, from this, he and Chris created a brand new *Captain Blue* head to which they connected a solenoid unit. After having a body and *Spectrum* uniform

made, he had a full, near perfect *Captain Blue* puppet with the ability to "speak" as the original head had.

During this time Derek had also put together a lip-sync unit to actually make the puppets "talk" again. Derek is a talented amateur electronics wizard with the ability to create little devices to replicate those made by the *Century 21* team back in the 1960s. Recently he managed to duplicate the *Spectrum* cap drop-down microphone and, more importantly, create a device which worked in the same way as the old lip-sync mechanism. Apparently this enables an audio signal to be converted into a direct current which, in turn, becomes a pulse identical to the original audio signal in length and speed. This pulse is then fed into the puppet's head where it causes a magnet to work on a mechanism which opens and then releases the lower lip.

When I first saw the device in action I was incredibly excited and immediately wondered if Derek and Chris would be interested in a special project for





The original *Unwin* and *Blue* puppets are prepared for filming.

the Eastbourne exhibition. They both were, and I explained to them that I might be able to get Ed Bishop and Stanley Unwin to record dialogue, in character, which could then be fed into the puppets.

Within a few weeks I had contacted both actors and they had agreed to record for the project. I set about writing scripts for them relating to the exhibition, along with a *Mysterion* threat to the air show that both *Spectrum* and *B.I.S.H.O.P.* were investigating. These were tongue in cheek pieces, but I felt they would work well for the event.

The next stage was to record the dialogue. Chris is involved in music and has his own small but well-equipped recording studio at home. Ed Bishop kindly agreed to travel there to record his lines and, on a Sunday afternoon in June, Ed recorded various brief pieces in character as *Captain Blue*.

Ed was extremely professional and eager to give the best performance possible. He did this purely as a favour to the Club. Over the years Ed has stood out as one of *Fanderson's* most popular and accommodating guests and, on more than one occasion, has taken time out to get involved in our projects.

A few weeks later Chris visited Stanley Unwin at his home to record his piece. Chris and Derek were greeted by a gentleman who appeared far younger than his almost 90 years. Chris took along his original *Unwin* puppet and an original *Matthew Harding*. Stanley's experience in recording shone through and within a few hours the session was over with all dialogue safely recorded.

We were now faced with something of a problem. Chris had edited both actors' recordings until they were exactly as he wanted them and Derek had ensured that both puppets were

ready to film. But how to film them? Obviously we could have used home video equipment, but the project deserved better.

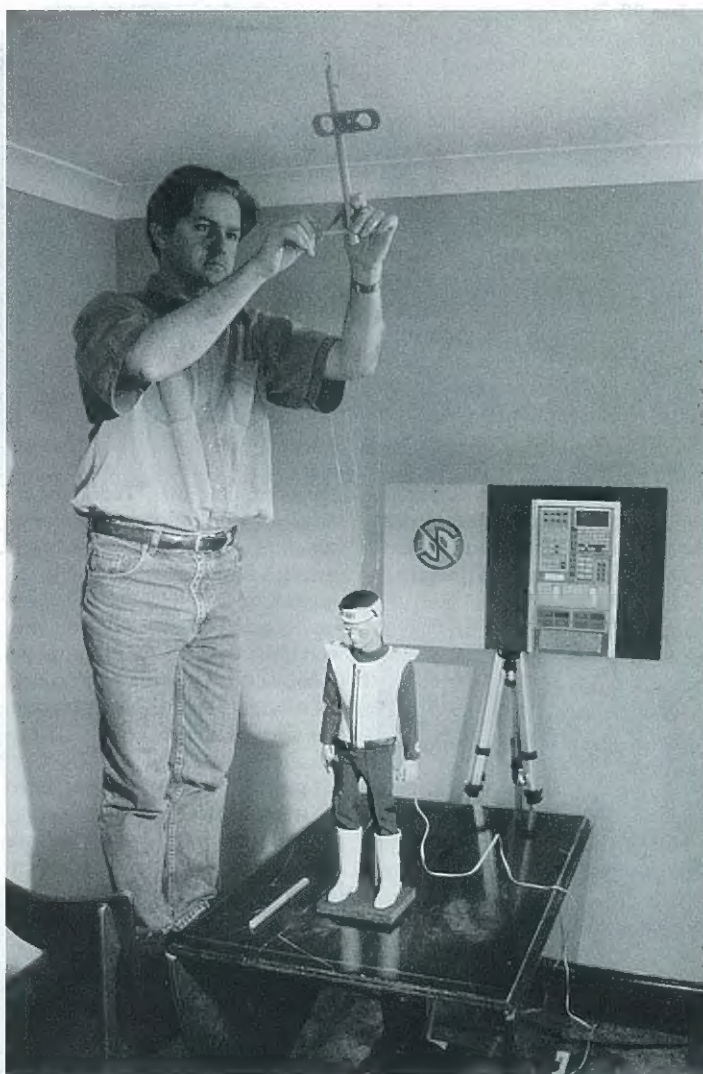
Luckily word had spread and we were approached by Tim Mallet of *Kindred Productions* who offered their services to us. Tim and Glen Pearce had worked on various projects relating to the Anderson shows, but had not filmed *Supermarionation* puppets and were keen to become involved.

We arranged to film the puppets on July 26, less than a month before the exhibition, and nothing could have prepared us for the task ahead.

Tim and Glen spent a great deal of time lighting the sets (backgrounds, really!) to ensure they looked similar to those seen in the original programmes. While Derek was putting some final touches to *Captain Blue* a newly made *Captain Scarlet* puppet was used as a stand-in whilst Glen lined up the camera. The image picked up by the camera was piped into a small monitor and a large TV set to give Derek and Chris something to work from while operating the puppets. The original puppeteers worked in a similar way at the studio in Slough.

Derek and Chris have had no formal training in the art of puppetry but have obviously spent some considerable time watching the *Supermarionation* series and reading relevant articles in copies of *SIG* and *Century 21* (remember them, anyone?). Derek had also spent hours practising with the puppets in the weeks prior to the shoot and impressed us all with the skill he had gained in a fairly short space of time.

The decision was taken to film the puppet in head and shoulder shots and close-ups, so not too much puppetry was required. Nevertheless,



the head movements and eyelines had to be near perfect. *Fanderson* committee member Andrew Frampton controlled the playback of dialogue and acted as lip-sync operator to override the automatic mouth movement triggered by the pre-recorded lines.

We were experiencing problems with *Blue* saying words with an *M* or *N* in them. Andrew quickly became skilled in the swift use of the lip-sync switch and managed to keep *Blue's* dialogue smooth.

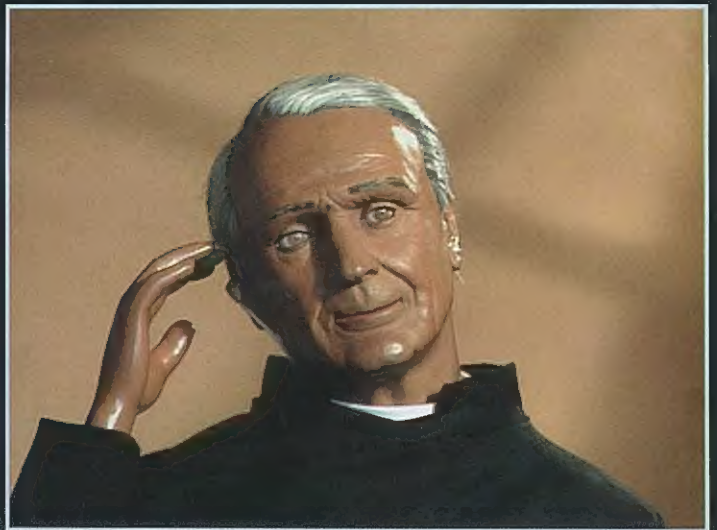
After more than five hours we had enough footage in the can to move on to *Father Unwin*. As this puppet is more than thirty years old he did prove a little temperamental and Andrew worked overtime to ensure *Unwin* "spoke" in time with the "Unwinese" dialogue.

Chris and Derek also had problems with manipulating the puppet, which had virtually all of the "workings" for under control, but not quite enough of them. I was drafted in to keep *Unwin's* head upright and looking ahead while Derek worked him from below and Chris moved his arms.

It looked bizarre, with three grown men cramped around this old puppet doing our best to make it move as it had in the programme whilst remaining out of camera shot. Thankfully we just about managed it.

Four hours later the footage was complete and we set about dismantling cameras and lights. Everything now rested on Andrew's shoulders to put the raw footage into a form close to what was hoped for. In coming weeks he worked weekends and late nights editing the film, adding music and inserts. Just a few days before the exhibition he 'phoned to say both clips were finished.

Derek, Chris and myself couldn't wait to see the film and were absolutely knocked out when we did. Considering the whole project had been achieved exactly as we had hoped for on zero budget it had turned out pretty darned good. Everyone involved worked at their own expense for the love of the subject. It was magical to think we had enjoyed these programmes as kids and were now creating something similar ourselves some thirty years later.



Captain Blue and Father Unwin are brought back to life for new sequences featured at the Eastbourne exhibition.



Lady Penelope, Tiger Ninestein and Troy Tempest puppets from the exhibition.



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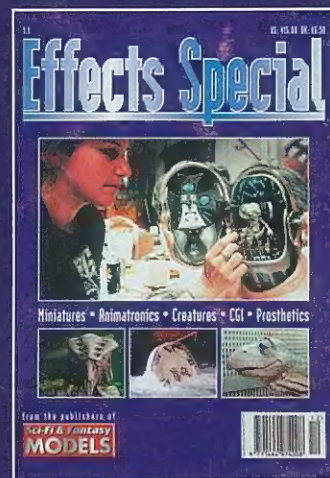
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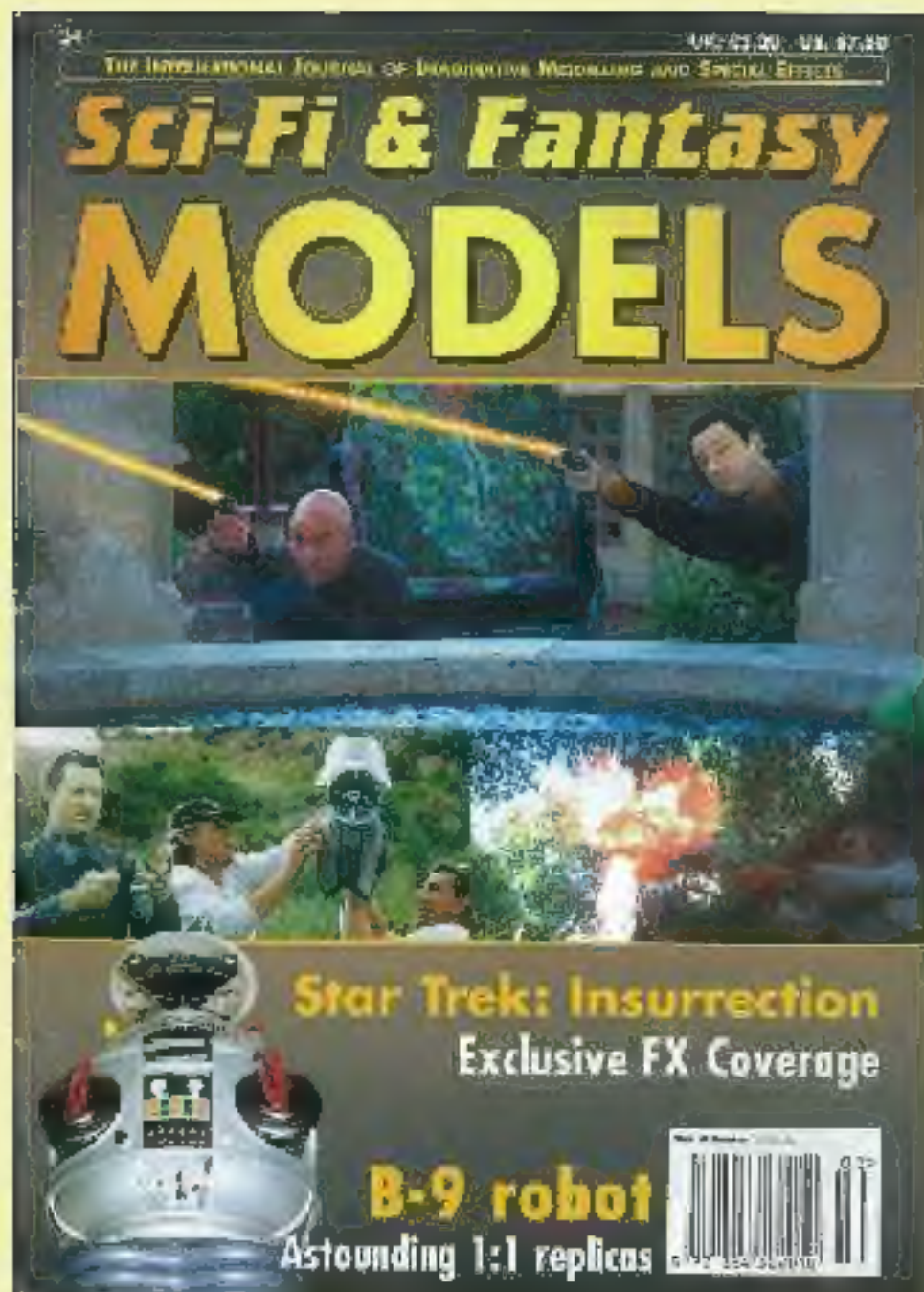
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